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I

SEVENTH EDITION.

# MUSICAL THEORY.

BY

JOHN CURWEN.

- 
- Book I. *COMMON SCALE AND TIME.*  
,, II. *MINOR MODE AND TRANSITION.*  
,, III. *MUSICAL FORM.*  
,, IV. *EXPRESSION.*  
,, V. *HARMONY AND CONSTRUCTION.*
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LONDON:

J. CURWEN & SONS LTD., 24 BERNERS STREET, W.

*Price Three Shillings and Sixpence.*

Also in Parts :—I, 4d.; II, 4d.; III, 1s. 4d.; IV, 4d.; V, 1s.



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## PREFACE.

The true method of teaching is not by Dogmatic Rules or by the compact Statements of Science, but by leading the pupil along the path of Discovery—from the easy to the difficult, from the simple to the complex, from the common to the uncommon, from the known to the unknown—until he is able to see for himself the scientific principles, and to frame for himself the dogmatic rules, to which the facts have led him. This is true of all studies, even of Arithmetic, of History, and of Mental Philosophy, but it is especially true of Art Studies such as Painting and Music. In all Arts we must *do* before we *understand*. Music must be taught first, and out of it must be developed the *theory* of music. Under the old system of teaching, ideas were wrapt up in a form of words at exact and logical as possible. The student was set to learn these words by heart, and then it was supposed that he necessarily understood the ideas contained in them. But when he was questioned it was found that *his* understanding of the matter was very hazy. The teacher forgot that these ideas had only been reached by the author himself through a long process of observation, of experiment, and of comparison. Not until then was he able to make the condensed verbal summary which *to him* is luminous with thought, and meaning, and life. The pupil must go through the same process in order to enjoy the same full and clear perception of the subject.

For many years I resisted the importunity of friends who wished me to place in dogmatic form the principles of Musical Science. I dreaded lest Tonic Sol-fa teachers should fall back into the old dogmatic way of teaching, and plead my book of dogmas as their example and vindication.

I found, however, that another danger arose—that of *resting* in practice and experiment and being content to live a musical life without thought or reason. It is very easy for those who take up music merely for recreation to fall into this fault. But they should reflect that it is worse than a fault; it is a sin against their own natures to handle this fine art of music without intelligence. It is putting their minds on a level with the instinct of the lark and the nightingale. Why were our minds given to us except to enjoy the reasons and relations of things? Besides, a good theory helps the man of practice in every way. 1st, It makes him *observe* better. When we know “what ought to be” we can more easily notice “what is.” 2nd, It helps him to *learn* better, because he sees better what he is doing; and whither he is going. 3rd, It compels him to *remember* better, because each point is more vivid and full of meaning. It no longer stands alone; it has a distinct place in his mind. 4th, It enables him to *enjoy* better. He has a sense of power and light and beauty which the mere singing or playing “to order” can never give.

I have, therefore, tried in the present series of books to present the Theory of Music in the form in which, when it has been already discovered or properly *learnt* by the student, it should be *stored* in his memory. But that it may not become a quantity of dead matter in the mind, I have connected it with a series of exercises to be wrought out by the students. And the Tonic Sol-fa College has now added Theory to Practice in its system of certificates. At every step of practical skill there is a corresponding step of theoretical knowledge; and the principal honours of the College cannot be obtained without Theory as well as Skill.

Theory has been defined as "a way of looking at things," and the *Tonic* notation, which we inherited from Miss Glover, has, we think, given us clearer ways of looking at things—better *theories* than we had before. Modern music has developed in the direction of greater clearness of key—better defined relation to the Tonic. To meet this, as General Thompson said, there was wanted a notation which should not only *allow* the student but *compel* him to look at everything from the Tonic point of view. Others with stronger vision may use that point of view more wisely and truly than we have done. But as the years have passed by, we have done our best, and this is the result.

Our Tonic Sol-fa students, in going forth into the musical world, have found that their Tonic theory is the solvent of a thousand difficulties. When the *truths of Music itself* have been once *plainly* set before the mind, the difficulties of complex notation or antiquated nomenclature are easily conquered. Hence it is that our students have been so successful in public examinations, even when weighted in the race with the Staff notation and the old theories which have clung to it. The "Questions" at the end of Books II and V "clear the way" for such candidates.

The plan of the work is as follows:—

Book I.—*The Common Scale and Time*.—For the Elementary Theory Certificate, the Tonic Sol-faist must be able to answer questions on the following paragraphs:—1, 2, 3, 4, 4e, 5, 6, 7, 7c, 8, 3c, 9, 9c, d, 10, 10c, 11, 11d, 12, 14, 16, 17, 18, 19, 19b, 20, 21, 21b, 22, 22b, c, 24, 24e, f, g, 25, 26, 26b, c, 27, 27b, 28, 28b, 29, 30, 30b, 31, 31b, 32, 32b, 33, 33b, 34, 34b, 35, 36c, 36, with chart and note, 36b, 36d, e, f, g, h, 36k, 37, 37b, 38, 38b. All the rest of the book, especially the small type notes in square brackets, is for those who are studying the Staff Notation. Price 4d.

Book II.—*The Minor Mode & Transition*.—For the Intermediate Theory Certificate, the Tonic Sol-faists must be able to answer questions on the following paragraphs:—40, 40b, c, 41, 41b, 42, 42b, c, d, 43, 43b, c, 44, 44b, c, d, 45, 46, 46b, c, d, e, f, g, h, i, k, 47, 47b, d, e, f, 48, 48c, 49, 49b, c, 49e, f, 49h, 50, 50b, c, d, e, 51, 51b, 52, 52b, 53, 54, 54b, c, 55, 55b, 56, 56b, c, d, 57, 57b, c, d, e, 58, 58b, 59, 60, 60b, c, 61. Books I and II prepare

the student for certain Government examinations in both notations, examples of which are fully given at the end of Book II. Price 4d.

Book III.—*Musical Form*.—This book prepares Tonic Sol-fa students for "Honourable Mention" in the College Course on "Musical Form." Price 1s. 4d.

Book IV.—*Musical & Verbal Expression*.—This book prepares Tonic Sol-fa students for "Honourable Mention" in the College Course on "Musical and Verbal Expression." This "Honourable Mention," and that in "Musical Form," are accepted for the Matriculation Theory Certificate if the student has obtained the previous Theory certificates.

Book V.—*The Theory of Harmony and Construction*.—This Book, and Books III and IV are planned to prepare the student for certain Government and University examinations, examples of which are given at the close of Book V. Price 1s.

I have endeavoured to make this little book cheap and accessible to all. I hope that, properly used, it will prove very helpful to young students.

JOHN CURWEN.

Plaistow, London, E.

July 5th, 1879.

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# MUSICAL THEORY.

## BOOK I.

### THE COMMON SCALE AND TIME.

#### THEORY OF THE COMMON SCALE.

1. **A Musical Tone** is a sound produced by vibrations of the air, which touch the drum of the ear in a rapid, regular and continuous manner.

1b. *Rapidity*.—"If a watch," says Professor Tyndall, "could be caused to tick with sufficient rapidity—say one hundred times a second—the ticks would lose their individuality and blend to a musical tone. And if the strokes of a pigeon's wings could be accomplished at the same rate, the progress of the bird through the air would be accompanied by music. In the humming bird the necessary rapidity is attained; and when we pass on from birds to insects, where the vibrations are more rapid, we have a musical note as the ordinary accompaniment of the insects' flight. The puffs of a locomotive at starting follow each other slowly at first, but they soon increase so rapidly as to be almost incapable of being counted. If this increase could continue until the puffs numbered 50 or 60 a second, the approach of the engine would be heralded by an organ peal of tremendous power." See also "Musical Statics," p. 3.

1c. *Regularity*.—"In the cases of the watch, the pigeon's wings, the wings of an insect, and the puffs of a locomotive, the idea of regularity of impulse is implied. This is, indeed, an essential condition of musical tone, that the impulses should succeed each other in the same interval of time. "If," says Professor Tyndall, "I shake this tool-box, with its nails, bradawls, chisels, and files, you hear what we should call *noise*. If I draw a violin bow across this tuning-fork, you hear what we should call *music*. The noise affects us as an irregular succession of shocks. We are conscious while listen-

ing to it of a jolting and jarring of the auditory nerve, while the musical sound flows smoothly and without asperity or irregularity." See also "Musical Statics," p. 3.

1d. *Continuity*.—"In a musical tone the rate of vibration continues the same from the beginning to the end. But in the intonations of speech the rate of vibration changes on nearly every syllable. The syllable begins at a certain rate and becomes increasingly rapid, and this is called a rising inflection. Thus, if one were calling out for "Charles" to come, we might do so with an inflection rising through what is called a Fifth or even an Octave. "Charles! Charles!!" Or it may be that the syllable begins with a rapid rate of vibration which becomes gradually but quickly slower, and this is called a downward inflection. Military words of command are thus given. "Halt!" "Fire!!" The violin as well as the voice can distinguish between a tone and an inflection. If the finger is pressed on a string while the bow is drawn that will give a clear continuous *tone*; but if the finger is moved up or down the string, while the bow is being drawn, that will give an *inflection*. In the singing of the Arabs and other Eastern nations there are many inflections used to commence or end the tones. The rarely-used musical ornament called the *Portamento* is an inflection. But as a general rule inflections should be avoided in singing. See also "Musical Statics," p. 3.

## 2. The Elements of a Musical Tone are Pitch, Length, Loudness and Quality.

2b. *High and Low*.—The *pitch* of a tone arises from the number of vibrations in a second by which the tone is produced. A tone caused by many vibrations in a second is said to be high. One caused by few vibrations in a second is said to be low. Thus the sound produced by a 32-foot organ pipe, giving only 16 vibrations in a second, is very low—almost too low to be recognised as continuous, and the sounds produced by the shortest string of a harp or piano, giving about 4000 vibrations in a second, are very high, almost too high for the ear to distinguish them one from the other. The sounds of human voices lie between these two extremes. The study of this element of pitch is called *Tune*. *Tune* is the essence of music: there can be no music without it. See also "Musical Statics," pp. 7, 8. See lesson, "Teacher's Manual," pp. 88, 40.

2c. *Long and Short*.—The *length* of a tone is perceived by means of our constant sense of time. The regular process of breathing and the beating of our hearts help to give us this consciousness of duration and succession. The study of this element of Length is called *Time* or *Rhythm*. We have pleasure in a well-played side-drum, even without pure musical tone, and when to its rhythm there is added a delicate variety of duration in the musical tones accompanying it, we perceive how much of character and motion music gains from Time. See lesson, "Teacher's Manual," pp. 88, 40.

2d. *Loud and Soft*.—The *loudness* of a tone arises from the strength—width and violence—of its vibrations. For example, when one wishes to make the string of a violin or a violoncello produce a loud

tone, he draws the bow vigorously across it, so as to extend its vibrations. The study of this element of Loudness is called *Force* or *Expression*. *Expression* is one of the greatest powers of music. See also "Musical Statics," p. 7. See lesson, "Teacher's Manual," pp. 42, 58, 192.

2e. *Thin, Rich and Hard*.—The *quality* of tones is that which makes the difference between the same pitch sound as given by a trumpet, a flute, and a violin. Quality arises from the number and proportion of "partials" or harmonics—that is, weak sounds mingling with or forming "part" of the body of a tone. If there are no partials, the tone has a somewhat hollow, empty, *thin* quality, though very pure, like the sound of a flute or a wide stopped organ pipe. If the predominating partials are those which accord with the principal tone, a *rich* and full-bodied effect is produced, as in the tones of a well-bowed violin and a well-blown horn. If the higher and weaker, though numerous, dissonant partials fill the body of the tone, then a *hard*, rough, wiry, and often harsh quality is produced, as in the tones of some church bells, of the bass reeds in a harmonium, of a tuning-fork, or of an over-blown trumpet. See "Statics," pp. 30, 34. The study of Quality is the chief object of voice cultivation. In singing, the manner in which the tones are produced makes the principal difference in quality. See "Teacher's Manual," p. 182. It is this element of *quality* which divides an orchestra into its three great masses—the string band, the reed band, and the wind instruments. See lesson, "Teacher's Manual," p. 188.

## 3. Standard of Pitch.

—For convenience of reference a certain tone is chosen by musicians as the Standard of Pitch. It is produced by 256 vibrations in a second of time. It is named after the letter C, and called the middle C. It is in the higher part of men's voices and the lower part of women's voices.

3b. *Tuning-forks*.—This standard is represented by little instruments called *Tuning-forks*, which give only one sound. The tuning-fork most used for vocal purposes vibrates just twice as many times in a second as this middle C. That is, it gives 512 vibrations in a second. Small forks are sometimes used which give twice as many as this—that is, 1024. These double or three-fold vibrations

are used partly because the instrument which gives them is smaller and handier, and partly because their shriller tones appeal more definitely to the ear.

3c. *Other Standards*.—The standard of 256 vibrations for the middle C, or 512 for the tuning-fork, is called the "Philosophical Standard." It is a little higher than Handel's tuning-fork of the year 1740, and is about the same as that which



prevailed when Handel wrote his oratorios. The desire of pianoforte makers and orchestral players to make their instruments brilliant has raised the "Concert pitch," within the last century, till that of the Italian opera in London in the year 1849 reached 546. This is a Little Step or Semitone above the Philosophical Pitch and more than that above Handel's fork. Solo singers and others whose voices were unjustly strained by this process made a great complaint, in consequence of which learned societies in Germany and England proposed as a compromise 528, and in France 522. But those who sympathise with the singers, especially the singers of Handel's music, will adhere to 512. This is the exact pitch of the Tonic Sol-fa tuning-forks.

3d. *Other Tuning-forks.*—For stringed instruments a different pitch-tone is used from the C. All these different stringed instruments agree in having an A string,

and forks with the sound of that string are used to tune them. For voices, however, the "one-C" (see p. 4) is more convenient.

3e. *Tests of Pitch.*—The pitch of a tuning-fork may be tested by attaching a needle to one of its prongs and allowing it to scratch wavy lines on smoked paper, held just within its reach and gently moved for so many seconds. It is easy to count the number of wavy lines thus made within the number of seconds. There is also an instrument called a Syren which registers the number of puffs of air per second by which its sounds are produced. This instrument has so many partials or harmonics mixing with its sounds that it is often difficult for the ear to recognise its fundamental tone. Appun's Tonometer, in the South Kensington Museum, offers a yet more exact means of testing pitch, and by this instrument the Tonic Sol-fa Forks are now adjusted.

4. *Replicate or Octave.*—When two tones are produced, one of which has twice as many vibrations as the other, they blend with one another so perfectly that the ear recognises them as the same tone, notwithstanding the difference of pitch. They are called by the same name, as C C<sup>1</sup> C<sub>1</sub>, or d d<sup>1</sup> d<sub>1</sub>, the dash showing the octave above or below the medium sound, and are said to be Replicates or Octaves one of the other.

4b. *Octave.*—This word is sometimes used to represent a set of eight tones, and sometimes to represent the eighth tone of a set. This "eighth tone" is the Replicate. For convenience sounds are named in octaves, every sound having the same name as its octave, or double octave, above or below.

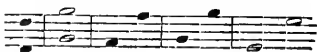
4c. *Illustrations.*—Women's and children's voices are, generally speaking, pitched an octave higher than men's voices. The piccolo flute having its tube half the length of an ordinary flute and producing tones which are replicates to that flute, is often called the "octave flute." This lessening of the length and thickness increases the number of vibrations. Increasing the tightness of the strings would do the same. The A string of the violin, being about half the length of the A string of the violoncello, produces its replicate. Thus half the length of a string or tube gives double the number of vibrations. But in strings the questions of tightness and thickness also affect the pitch.

4d. *Unison.*—This word properly means a sound which is of the same pitch with some other sound, whether or not it differs in quality, as a violin may produce the same pitch-tone in unison with a trumpet. But when we speak of a whole passage of

music being in unison we often mean that the tones of all the "parts" are either in identical unison or in octaves. Properly speaking a unison must not be called an interval, because an interval is the difference in pitch between two tones.

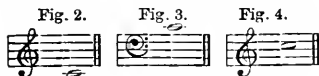
4e. *Notation.*—In the Tonic Sol-fa notation replicates are indicated by figures above or below the notes, thus— $d^1$ , which is called "one-doh;"  $d^2$ , which is called "two-doh;"  $d_1$ , which is called "doh-one;"  $d_2$ , which is called "doh-two." [The Staff notation indicates its tones by means of round notes, close or open, placed upon a staff of five lines with its spaces above, below, and between them. On this staff, if a note is on a line, its octave above or below is always in a space; and if a note is in a space, its octave is on a line. Octaves are dissimilarly placed. The notes of an octave have also always three lines and three spaces between them. Thus octaves are recognised at sight on the Staff without counting. This will be seen in Fig. 1.]

Fig. 1. OCTAVES ON THE STAFF.



**5. The Region of Tones.**—There may be as many different tones as there can be different numbers of vibrations in a second. The number of possible tones is, therefore, practically uncountable. But the phenomenon of the octave, in connection with the standard of pitch, enables us to fix landmarks in this vast region of possible sounds. The range of human voices of different kinds extends two octaves above middle C and two octaves below. The tones of an organ, a piano, a harp, and other instruments reach about two octaves higher than women's voices and two octaves lower than men's voices.

**5b. Notation.**—The middle C is represented in the Tonic Sol-fa notation by the letter C, and C of the tuning forks (an octave above it) is represented thus C', and called "one-C." The middle C is represented in the Staff notation by a note on the line below the Treble Staff (Fig. 2.), or on a line above the Bass Staff (Fig. 3.) It is thus in the "middle" between the two Staves. It is also in the middle of the whole range of sounds, high and low. More voices and instruments can produce this sound than any other. The C an octave higher is represented by a note in the third space of the Treble Staff, counting upwards (Fig. 4.)



Middle C is called by the Germans once-lined C; one-C is called by them twice-lined C, and the octave above—our "two-C" (C<sup>2</sup>)—they call thrice-lined C—the lines being placed either below or above the notes. The octave below middle C, our "C-one" (C<sub>1</sub>) they call small (letter) c, and the octave below that—our "C-two" (C<sub>2</sub>) they call great C. In the following diagram, the middle shows the

region covered by most voices and instruments; the black notes show the notes reached by human voices, and extremes only rarely; and the small notes show the octaves covered by very high or low instruments.

#### OCTAVES IN THE REGION OF TONES.

GERMAN NAMES.	(Fig. 5.)	TONIC SOL-FA NAMES.
c or c		C <sup>4</sup> four-C.
c or c		C <sup>3</sup> three-C.
c or c		C <sup>2</sup> two-C.
c or c		C <sup>1</sup> one-C.
c or c		C (middle or unmarked C.)
Small c.		C <sub>1</sub> C-one.
Great C.		C <sub>2</sub> C-two.
Double CC.		C <sub>3</sub> C-three.
Triple CCC.		C <sub>4</sub> C-four.

**6. A Tune and its Key-tone.**—A set of musical tones so adapted to each other as to please the ear make a tune. The ear is best pleased when it can perceive relations between the sounds presented to it. Every tune has one tone which is heard strikingly at the beginning and the end, and often during its course.\* This is called its governing or key tone. If the governing-tone is taken at a high or at a low pitch, the whole tune is raised or lowered with it. All the other tones of a tune have their measured relations to the key-tone.

**6b. Relations.**—In a picture as well as in a tune it is the relations which give the chief pleasure. The relations of forms and colours to one another are more important than the absolute measurements and the exact pigments which are used.

**6c. Absolute and Relative Pitch.**—A tone may be spoken of with exclusive regard to the number of vibrations by which it is produced, as C, C-one (C<sub>1</sub>), one-C (C<sup>1</sup>), &c., without consideration of other tones, and this we call its "absolute pitch." A

\* For the modification of this principle caused by the minor, see para. 40-42.

tone may be spoken of exclusively in regard to some other tone, as standing at a certain interval, or difference of pitch from it, and this we call its "relative pitch." It is plain that relative pitch is the most important thing in a tune.

6d. *Melody and Harmony.*—A set of tones following one after the other is

called Melody. A set of tones sounding together is called Harmony. In both cases it is important that tones should have a certain agreement or a pleasant disagreement one with the other; for even in melody "the ear remembers and expects."

7. **The Common Scale.**—The relation of tones on which most tunes are founded is called the Common Scale, which we may suppose to be constructed as follows:—A certain tone is chosen from the whole region of possible tones as the principal or key-tone of a tune, and this has its replicates or octaves above and below. Let us call this chosen tone *Doh*. See Fig. 6 at side, where the tones are marked by the first letters of their names. To this are added the two tones which sound the most evenly with the key-tone, which we will call *Soh* and *Fah*. See Fig. 7. Next there are added two other tones which, though not so like the key-tone, sound more pleasantly with it. These we call *Me* and *Lah*. See Fig. 8. After which there are two others which, though not sounding well when heard with *Doh*, sound well with one another and with most of the rest. These we call *Te* and *Ray*. See Fig. 9.

Fig. 6. Fig. 7. Fig. 8. Fig. 9.

d <sup>i</sup>	d <sup>i</sup>	d <sup>i</sup>	d <sup>i</sup>
		l	l
	s	s	s
	f	f	f
		m	m
			r
d	d	d	d
			t <sub>i</sub>
		l <sub>i</sub>	l <sub>i</sub>
	s <sub>i</sub>	s <sub>i</sub>	s <sub>i</sub>
	f <sub>i</sub>	f <sub>i</sub>	f <sub>i</sub>
		m <sub>i</sub>	m <sub>i</sub>
			r <sub>i</sub>
d <sub>i</sub>	d <sub>i</sub>	d <sub>i</sub>	d <sub>i</sub>

Fig. 10. 7b. *Vibrational Relations.*  
 DOH<sup>i</sup> 48 If *d* were so very low a tone as to be produced by 24 vibrations in a second of time,  
 TE 45 *r* would be produced by 27,  
 LAH 46 and so on, as in Fig. 10 at the side. This is the simplest  
 SOH 36 set of figures by which the  
 FAH 32 scale can be represented  
 ME 30 without fractions. The vibrational number of the  
 RAY 27 higher and lower replicates  
 DOH 24 can be found by doubling or dividing any of these figures.

7c. *Notation.*—The common scale is indicated in the Tonic Sol-fa notation by reference to the "Modulator," which is a diagram used in teaching and made very familiar to the eyes, ears, and memories of the pupils. It corresponds with Fig. 9 above. [In the Staff Notation the common scale is shown by notes placed on or between the lines of the Staff. Figs. 11, 12, 13, show the common scale at different pitches. The signs by which the pitch of the scale is indicated are explained p. 4.]

Fig. 11.

Fig. 12.

Fig. 13.



8. **Consonant Intervals.**—Intervals or differences in pitch between one tone and another, are measured upon the common scale. They are named according to the number of tones of that

\* Additional lines above or below the staff are called *Ledger lines*

scale which they include, always reckoning the highest and lowest tones as well as the intermediate ones. The principal Intervals of the scale, beside the octave, are the PERFECT FIFTH, between *Doh Soh*, *Ray Lah*, *Me Te*, *Fah Doh*!, *Soh Ray*!, and *Lah Me*! (Fig. 9); the FOURTH, between *Doh Fah*, *Ray Soh*, *Me Lah*, *Soh Doh*!, *Lah Ray*!, and *Te Me*!; the MAJOR (or greater) THIRD, between *Doh Me*, *Fah Lah*, and *Soh Te*; the MINOR (or smaller) THIRD, between *Ray Fah*, *Me Soh*, *Lah Doh*!, *Te Ray*!. Tones standing at these Intervals from each other, either in melody or harmony, sound well together, and on this account the Intervals are called Consonant Intervals.

8b. *Proportionate Vibration of Consonances.*—If the lower tone of an *Octave* vibrates once the higher tone vibrates twice, so that the proportionate vibration is 2 to 1; or as in Fig. 10, 48 to 24. While the lower tone of a *Fifth* vibrates twice, the higher tone vibrates three times. The proportion is, therefore, 3 to 2; or, as in Fig. 10, 36 to 24 and 45 to 30, &c., which are in the same proportion. While the lower tone of a *Fourth* vibrates 3 times, the higher tone vibrates 4 times. The proportion is, therefore, 4 to 3; or, as in Fig. 10, 32 to 24, and 48 to 36, &c. While the lower tone of a *Major Third* vibrates 4 times, the higher vibrates 5 times. The proportion is, therefore, 5 to 4; or, as in Fig. 10, 30 to 24, 40 to 32, &c. While the lower tone of a *Minor Third* vibrates 5 times, the higher tone vibrates 6 times. The proportion is, therefore, 6 to 5, or—as in Fig. 10—36 to 30, 48 to 40,

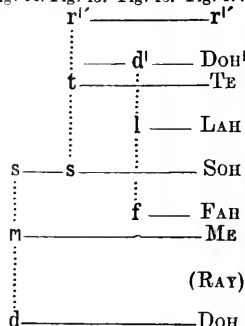
&c. Notice that these proportions of 2 to 1, 3 to 2, 4 to 3, 5 to 4, and 6 to 5, are the simplest that can be imagined, and it is these simple proportions which form the principal consonances of the scale.

8c. *Consonant contents of the Scale.*—The perfect Fifths have a definite and firm effect on the mind, and six of them can be built on the tones of the scale. The Fourths have an effect not so definite and firm as the Fifths and not so sweet as the Thirds, but they add to the power of the scale to produce close and clear consonance, whether melodic or harmonic, and there are six of them. The Major Thirds, though not so definite, are very sweet in their effect, and the scale gives three of them. The Minor Thirds are only a little less sweet, and the scale gives four of them. The harmonic power of the scale is thus great and varied.

9. *Chordal Structure of the Scale.*—A Major Third, with a Minor Third on the top of it (combining one clear perfect Fifth with two pleasant Thirds), form together what is called a Major Chord. No other combination in music is so acceptable to the ear as a Major Chord. On the tones of the scale three distinct Major Chords can be built, one on *Doh* (Fig. 14), one on *Soh* (Fig. 15), and one on *Fah* (Fig. 16): Those who look on the scale chiefly in relation to harmony say that it is made up of these three chords as shown in Fig. 17.

9b. *Triad and Common Chord.*—These terms are used to represent the combination of any tone with its Third and perfect Fifth, but this includes, in addition to the Major Chords, chords in which the Minor Third is at the bottom and the

Fig. 14. Fig. 15. Fig. 16. Fig. 17.



Major at the top, as those on *r*, *m*, and *l*. Such chords are called Minor Chords.

9c. This fact of the chordal structure of the scale is the foundation of the Tonic Sol-fa method of teaching to sing. As was shown above, 8b, the vibrations of

the Thirds, Fourths, Fifths, and Octaves, of which the chord is made, fit into one another (strike the ear together) more rapidly and easily than those of any other intervals. By listening well and singing softly, this "fitting in" of the consonances is felt by the learner, and he becomes confident that he holds the right tone. First the principal chord, that of *D*, is fixed in ear and voice. At the Second Step the chord of *S* is added to it, and at the Third Step the chord of *F* completes the scale. We thus teach by consonance.

9d. *The Tuning of Ray.*—*Ray*, the second of the scale, is more used with *Soh* and *Te* in the chord of *S* than in any other chord. But it is very often required to chord with *Fah* and *Lah*; and *Ray*, as we have hitherto described it, does not make

a correct Fifth with *Lah*, or a correct Minor Third with *Fah*. A child may calculate that 40 to 27 (see Fig. 10) does not stand in the relation of 3 to 2. The 27 would have to be lowered to  $26\frac{2}{3}$ . In the same way he will see that 32 to 27 is not the relation of 6 to 5. The 27 will again have to be lowered to  $26\frac{2}{3}$ . When, therefore, *Ray* has to tune with *Fah* and *Lah*, the ear naturally flattens it by the small interval which is called a *komma*. Violinists and vocalists, trying to tune with one another, cannot help doing this. We, therefore, regard *Ray* as the variable tone of the scale, and its lower form when necessary we call *Rah*, and mark thus *r*. In ordinary cases, however, we do not need to use a distinct name for *Rah*. (See General Thompson's "Just Intonation," quoted in "Musical Statics," p. 11).

10. **Dissonant Intervals.**—The adjacent Intervals or Steps of the Common Scale are these three:—The Greater Step, between *Doh Ray*, *Fah Soh*, and *Lah Te*; the Smaller Step, between *Ray Me* and *Soh Lah*; and the Little Step, between *Me Fah* and *Te Doh*. These Intervals, as they stand in the Scale, may be read upwards, thus—"Great, small, little; great, small, great little." Tones standing at these Intervals from each other do not, when considered alone, sound well together, either in Melody or Harmony. They are called Dissonant Intervals.

10b. *Proportionate Vibration of Dissonances.*—If the lower tone of a *Great Step* vibrates 8 times, the higher tone vibrates during the same period 9 times. The proportion is, therefore, 9 to 8 or—as in Fig. 10—27 to 24 and 36 to 32, &c. When the lower tone of a *Small Step* vibrates 9 times, the higher tone vibrates during the same period 10 times. The proportion is, therefore, 10 to 9, or—as in Fig. 10—30 to 27 and 40 to 36. When the lower tone of a *Little Step* vibrates 15 times, the higher tone vibrates during the same period 16 times. The proportion is, therefore, 16 to 15, or—as in Fig. 10—32 to 30 and 48 to 45.

10c. *Dissonant contents of the Scale.*—Of these dissonances the Little Step is the most dissonant, the Small Step is the less dissonant, and the Great Step is the least dissonant. Thus the scale contains 2 of the most dissonant, 2 of the less dissonant, and 3 of the least dissonant of intervals. Let it always be remembered that the two Little Steps of the scale lie be-

tween its Third and Fourth and its Seventh and Eighth. In moving stepwise, therefore, up or down the scale we have a constant alternation of consonance and dissonance, with varieties of both. Thus, in singing downward from *Fah* to *Me* we have strong dissonance; going down to *Rah* we have dissonance again mingling with the recollected consonance of *Fah* and *Rah*; going down again to *Doh* we have another sort of dissonance mingling with the recollected sweet consonance of *Me* and *Doh*.

10d. *Degrees of Dissonance.*—It should be noticed that if one of the tones of a dissonant interval is raised or lowered by an octave, it still remains dissonant, although the dissonance is not so great. If one of the tones is raised two octaves, the dissonance is slighter, but still it is recognised as dissonance. See "How to Observe," p. 90., and for fuller reasons, "Musical Statics," p. 55.

11. **The Partial Dissonances.**—The Solitary Intervals of the Scale, or those of which only one occurs in each Scale, are the Tritone, from *Fah* to the *Te* above, and the Diminished Fifth, from *Te* to the *Fah* above. Tones standing at these intervals

from each other are not so dissonant as the adjacent tones, but they cannot be called consonances. Their tart effect we call Partial Dissonance.

11b. *Partial*.—This word bears reference to those small sounds or harmonics which mingle with the body of a principal sound, and are called "Partials." It means here not partially dissonant but "having a dissonance of partials." See "Statics," p. 55.

11c. *Difference between Tritone and Diminished Fifth*.—The Tritone (*Fah* up to *Te*) is made up of two Great Steps and one Small Step. If we measure by kommas as at 13b, this will make 26 degrees of the index. But the Diminished Fifth (from *Te* up to *Fah*) is made up of one Great Step, one Small Step, and two Little Steps. As two Little Steps are larger than one Great Step, this will make 27 degrees. The Diminished Fifth is, therefore, decidedly the larger interval of the two. Notice that the one may be said to be the inversion of the other.\*

11d. *Position of Little Steps*.—Notice that the Tritone separates the "Little

Steps" of the scale, and the Diminished Fifth embraces them. Notice also that the tones included in the Diminished Fifth are pleasanter to sing stepwise than those of the Tritone, because of its greater variety of interval. Three Steps without a Little Step do not make pleasant melody.

11e. *Favourite Intervals*.—For the reason given above, par. 10c, the ear takes great pleasure in stepwise or diatonic (through the tones) melody; and this form of melody is the commonest. Next to stepwise melody, leaps or skips within the different chords, or leaps of Thirds or Sixths from one chord to another are chiefly preferred. An examination of a few melodies will show that among leaps those in the chord of D are by far the commonest. The Tritone is a difficult interval to sing, and may be called anti-melodic. Its inversion, the Diminished Fifth, is seldom used in melody except in descending. See above, 11d.

12. *The Dividing Place*.—The place in the Scale where it divides into two similar portions, is between *Soh* and *Fah*, the Fifth and Fourth—the two tones which make the most perfect consonances with, or sound most like, the key-tone. Above this dividing-place the Steps of the Scale read downward, thus—"Little, great, small," and below it—"Little, small, great." These two portions of the Scale are called Tetrachords (sets of four strings). They are *similar* but not the same, the upper Tetrachord having a Smaller Step and the lower Tetrachord a Greater Step at the bottom.

12b. *Tetrachords*.—The old writers distinguish two ways of looking at the Tetrachords. In one way they are called "conjunct Tetrachords," and are read thus—*s, l, t, d—d r m f*, being joined together in *d*. In the other way they are called "disjunct Tetrachords," and are read thus—*d r m f—s l t d*, being separated at the dividing place.

12c. *Half-scale*.—These Tetrachords

are sometimes called Half-scales, and spoken of as "identical" in structure. It will be easily seen that these two statements are only proximately true, for the scale does not divide into exact halves, and the Tetrachords are only identical in having a Little Step at the top of two Steps—the Steps themselves being different. This difference is of real importance. See p. 7, par. 9d, p. 9, par. 13b, Book II, pp. 39, 57.

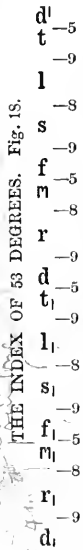
13. *Intervals of the Scale*.—The Intervals of which the Common Scale is capable form an interesting subject of study although in the art of singing they are not now deemed so important as they once were, for attention is now directed immediately to the character and mental effect of a tone in the Scale rather than to its distance from any other tone. But

\* See below 13c.

students sometimes find it useful to know the exact size of intervals, the number of each sort to be found in the Common Scale, the changes they undergo by inversion or replication, and the common names by which they are known. The following particulars will be valuable for reference.

13b. *Proximate Measure of Adjacent Intervals.*—If we take the komma, which is the difference between *Ray* and *Rah*, mentioned above (9d) as the measure by which to calculate the other adjacent intervals, the Greater Step will be nine kommas and nearly a half, the Smaller Step 8 and a little more than a half, and the Little Step 5 kommas and close upon one-fifth. See "Musical Statics," p. 102. See also the lesson in "Teacher's Manual," p. 132. The fractions are not important for ordinary purposes. We may, therefore, speak of the Great Step as 9, the Smaller Step as 8, and the Little Step as 5. The three Great Steps, the two Small Steps, and the two Little Steps put together would thus make 53 degrees. General Thompson has adopted these 53 degrees, not as a perfect measurement of the scale, but as a convenient practical Index to all the sounds which may come within an octave. See Fig. 18.

13c. *Major and Minor.*—If we examine the intervals which we have called Major Thirds (*d* to *m*, &c.), we shall notice that they contain two Steps or 17 degrees of the Index; and if we examine the Minor Thirds (*m* to *s*, &c.), we shall find that they contain one Step and a Little Step, or 14 Index degrees. There are similar differences between the Major and Minor form of other intervals. Some teachers speak of Major and Minor Seconds, by which they do not mean the difference between the greater and the smaller Steps (for both of these would be called Major Seconds) but the difference between a Step and a Little Step, the Little Step being called a Minor Second. As we have already the more accurate distinctions of Greater, Smaller, and Little Step, as well as the old words "Tone" and "Semi-tone," it seems unadvisable to use the terms Major and Minor second. It is better to confine the terms Major and Minor to the Thirds and the Sixths. It will be seen that the difference between



Major and Minor is never less than three degrees of the Index scale.

13d. *Tone, Diatonic Semitone, Chromatic Semitone.*—The word "tone" originally meant a stretching or extension of the voice from sound to sound. Hence it was used technically for a single Step of the scale, and the word "note," which properly means a sign, had to be used for a sound. But in ordinary English speech the word tone has come to be employed, not for an interval between sounds but for the sound itself. Thus we speak of "beautiful tones," "rich tones," "low tones," &c. This common acceptance of the word, and this only, is used in the Tonic Sol-fa method of teaching. For to the teacher distinctness of terms is invaluable. We had to represent three things—the Sound, the Interval, and the Sign. The first we call a Tone, the second a Step, and the third a Note. But in the older methods the word Tone is still used both for a sound and for an interval. Thus, we have the Greater Tone, the Smaller Tone, and (for our Little Step) the Semitone. "Semi" means "half," but let it be noticed that the Little Step of the Scale (very commonly called the Diatonic Semitone) is more than half a Step, having five Index degrees. The Chromatic Semitone is generally defined as what is left of a Step when a Little Step, or Diatonic Semitone, has been taken from it. When the Little Step is taken from a Greater Step, there are four Index degrees left; when from a Smaller Step, there are three. The first, which is most used, we call the Chroma; the second, the Smaller Chroma. It may be noticed that in the Staff notation the two tones which make a Diatonic Semitone are expressed by different names, as E and F, and those which make the Chromatic Semitone are called by the same name, as F and F<sup>♯</sup>. (See below, par. 166.)

13e. *Inversion.*—Inversion is the "turning over" of an interval, that is, the making its *higher* tone an octave *lower*, or its *lower* tone an octave *higher*. It will be seen by the following table that Major intervals become Minor when inverted, and in the same way Minor intervals become Major by inversion.

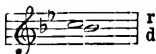
13f. *Chromatic Interval defined.*—A Chromatic Interval is one whose model is not found in the Major Diatonic Scale.

## INTERVALS OF THE SCALE, OR DIATONIC INTERVALS.

\*.\* The Compound or Replicated forms add seven to the simple interval. The examples are given in various keys for practice in interval-reading.

Fig. 19.  
MAJOR SECOND.

1 Step. In scale 5,  
on *d, r, f, s, l.*

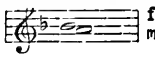


—INVERTED  
becomes a  
Minor Seventh.



Fig. 20.  
MINOR SECOND.

1 Little Step. In  
scale 2, on *m* and *t.*



—INVERTED  
becomes a  
Major Seventh.

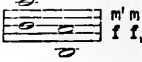
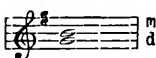


Fig. 21.  
MAJOR THIRD.

2 Steps. In scale 3,  
on *d, f, s.*



—INVERTED  
becomes a  
Minor Sixth.

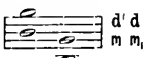
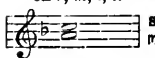


Fig. 22.  
MINOR THIRD.

1 Step and 1 Little  
Step. In scale 4,  
on *r, m, l, t.*



—INVERTED  
becomes a  
Major Sixth.

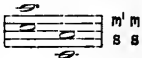
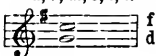


Fig. 23.  
PERFECT FOURTH.

2 Steps and 1 Little  
Step. In scale 6, on  
*d, r, m, s, l, t.*



—INVERTED  
becomes a  
Perfect Fifth.

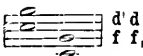
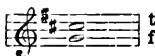


Fig. 24.  
TRITONE FOURTH.

3 Steps. In scale 1,  
on *f.*



—INVERTED  
becomes a  
Diminished Fifth.

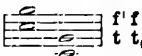
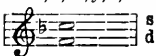


Fig. 25.  
PERFECT FIFTH.

3 Steps and 1 Little  
Step. In scale 6,  
on *d, r, m, f, s, l.*



—INVERTED  
becomes a  
Perfect Fourth.

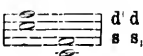


Fig. 26.  
DIMINISHED FIFTH.

2 Steps and 2 Little  
Steps. In scale 1,  
on *t.*



—INVERTED  
becomes a  
Tritone Fourth.

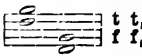
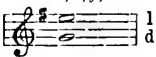


Fig. 27.  
MAJOR SIXTH.

4 Steps and 1 Little  
Step. In scale 4,  
on *d, r, f, s.*

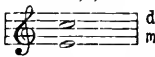


—INVERTED  
becomes a  
Minor Third.



Fig. 28.  
MINOR SIXTH.

3 Steps and 2 Little  
Steps. In scale 3,  
on *m, l, t.*

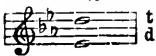


—INVERTED  
becomes a  
Major Third.



Fig. 29.  
MAJOR SEVENTH.

5 Steps and 1 Little  
Step. In scale 2,  
on *d, f.*



—INVERTED  
becomes a  
Minor Second.

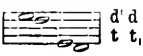
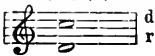


Fig. 30.  
MINOR SEVENTH.

4 Steps and 2 Little  
Steps. In scale 5, on  
*r, m, s, l, t.*



—INVERTED  
becomes a  
Major Second.





## DIATONIC AND CHROMATIC INTERVALS.

13g. *Numbering of Intervals.*—Any interval, whether diatonic or chromatic, is numbered according to the number of initial letters it embraces, and not according to the number of semitones it contains.

Fig. 30a.

$$\begin{array}{ccccccccc} & 1 & 2 & 3 & 4 & 5 & 6 \\ r - t & \} = r & m & f & s & l & t \\ D - B & \} = D & E & F & G & A & B \end{array} \} = 6\text{th.}$$

The chromatic alteration of either or both of these notes does not alter the *number* of the interval.

Fig. 30b.

$$\begin{array}{l} re - t \\ D\sharp - B \\ ra - t \\ D\flat - B \\ ra - B\sharp \\ D\flat - B\sharp \end{array} \left. \begin{array}{l} \text{Each of these intervals is} \\ \text{still a 6th.} \end{array} \right\}$$

13h. *Quality of Intervals.*—The intervals in the common scale must first be thoroughly understood.

Fig. 30c.

$$\begin{array}{ccccccc} d & r & m & f & s & l & t d' \\ C & D & E & F & G & A & B C' \end{array}$$

$$\begin{array}{l} m - f \quad t - d' \\ E - F \quad B - C' \end{array} \} \text{Minor 2nds. All the} \\ \text{other 2nds are Major.}$$

Minor 2nds by inversion become Major 7ths.

Major 2nds by inversion become Minor 7ths.

The 3rds in the common scale, which embrace the Minor 2nds, are Minor 3rds, viz.:

Fig. 30d.

$$\begin{array}{ccccccc} r - f & m - s & l - d' & t - r' \\ D - F & E - G & A - C' & B - D' \end{array}$$

All the other 3rds are Major.

Minor 3rds by inversion become Major 6ths.

Major 3rds by inversion become Minor 6ths.

All the 4ths are Perfect except one {  $f - B$  } which is Augmented.

All the 5ths are Perfect except one {  $t - f$  } which is Diminished.

NOTE.—All these intervals, and any others having the same name, are *Diatonic*

intervals, all others are *Chromatic*. There are two ways of enlarging an interval, viz., (1) by raising the top note, and (2) lowering the bottom note. Similarly, there are two ways of lessening an interval, (1) lowering the top note, (2) raising the bottom note. If both notes are either raised or lowered the interval retains the same name, as 5th, 6th, &c.

Minor intervals enlarged (by one semitone) become Major.

Major and Perfect enlarged (by one semitone) become Augmented.

Major intervals lessened (by one semitone) become Minor.

Minor and Perfect lessened (by one semitone) become Diminished.

A few examples:—

Fig. 30e.

Maj. 2nd.	Min. 2nd. (lower note raised).	Min. 2nd. (upper note lowered).
1 s	1 se	1a s

Maj. 2nd. (both notes raised).	Aug. 2nd. (upper note raised).
1e se	1e s

Fig. 30f.

Min. 7th. (inversion of Maj. 2nd).	Dim. 7th. (lower note raised).	Maj. 7th. (upper note raised).
d' r	d' re	de' r

Maj. 7th. (lower note lowered.)	Min. 7th. (raised.)	Aug. 7th. (upper note raised, lower note lowered.)
d' ra	de' re	de' ra

## MENTAL EFFECTS AND MANUAL SIGNS OF TONES IN KEY.

NOTE.—These diagrams show the hand as seen by pupils sitting on the left-hand side of the teacher. The teacher makes his signs in front of his ribs, chest, face, and head, rising a little as the tones go up, and falling as they go down.

## FIRST STEP.



SOH.

The GRAND or *bright* tone—the Major DOMINANT, making with *Te* and *Ray* the Dominant Chord, the Chord S, and with *Fah* also the Chord <sup>7</sup>S.



RAY.

The ROUSING or *hopeful* tone—the Major SUPERTONIC, making with *Fah* and *Lah* the Chord R—in which case it is naturally sung a comma flatter, and may be distinguished as *Rah*.



ME.

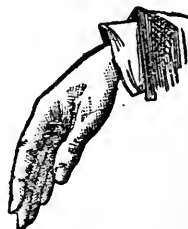
The STEADY or *calm* tone—the Major MEDIATE, making with *Soh* and *Te* the rarely used Chord M.

## THIRD STEP.



DOH.

The STRONG or *firm* tone—the Major TONIC, making with *Me* and *Soh* the Tonic Chord, the Chord D.



LAH.

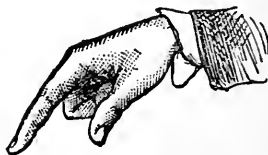
The SAD or *weeping* tone—the Major SUBMEDIATE, making with *Doh* and *Me* the Chord L.

## SECOND STEP.



TE

The PIERCING or *sensitive* tone—the Major LEADING TONE, making with *Ray* and *Fah* the weak Chord T.



FAH.

The DESOLATE or *awe-inspiring* tone—the Major SUBDOMINANT, making with *Lah* and *Doh* the Subdominant Chord—the Chord F.

For *fa* let the teacher point his first finger horizontally to the left. For *ta* ditto to the right. When seen by the class these positions will be reversed, and will correspond with the Modulator. For *se* let the teacher point his forefinger straight towards the class.

14. **Definition of Doh's Place in the Scale.**—Notice that the Little Steps of the Scale are separated in one direction by the Tritone, and in the other direction by a Major Third. By the help of this observation, *Doh* may be defined as that tone of the Scale which has a Little Step below it, and a Major Third with a Little Step above it. No other tone is so placed; and this position makes it easy and pleasant to approach (see above, 10c), and helps to give it the predominance which it actually possesses in the great majority of all tunes that are played or sung.

15. **The Modes of the Scale.**—There are other things which give predominance to a tone—such as its employment in closes or *cadences* of lines, the *frequency* of its use, its being strongly *accented*, and its being *approached* from the Fifth above. By these means other tones besides *d* are sometimes made to predominate in a tune. When a certain tone thus predominates, the tune is said to be in the mode of that tone. Thus we have, in addition to the common Doh Mode, the Ray Mode, the Lah Mode, &c. The Doh Mode, the Fah Mode, and the Soh Mode are called Major Modes, because they have a Major Third above their predominant tone. The Ray Mode and the Lah Mode are called Minor Modes, because they have a Minor Third above their predominant tone.

15b. **Modal Tunes.**—The modern minor mode makes certain alterations in the tones of the scale, and of that we shall speak in the Second Book. But the simple unaltered modes were used by the ancient Greeks, by the ecclesiastics of early ages, and are more or less used, at the present day, by all the great nations of the East, as well as among the hills of Scotland and Wales, and in the country places of England and Ireland. The two following are specimens. It will be a useful exercise for the pupil to question himself in each case, asking what it is which causes the predominance of the modal tone.

REFRAIN OF OLD FRENCH DANCE-TUNE.

Fig. 31. KEY C.

{ :r | m :— :r | l :— :s }

{ | f :m :— | r :f,m,r:d | r :— ||

REFRAIN OF EXISTING IRISH PEOPLE'S SONG. Fig. 32.

KEY C.

{ | d :—r:m | f :— :r | m :—r:d }

{ | r :— :m | f :— :s | l :t :d }

{ | t :—l:s | l :— :r | r :— ||

16. **The Standard Common Scale.**—A common Scale, founded on C for its *Doh*, is called the Standard Scale; and the names of its tones are—*Doh* = C, *Ray* = D, *Me* = E, *Fah* = F, *Soh* = G, *Lah* = A, *Te* = B. See diagram at side. When further distinctions of tone are needed, the words “sharp” and “flat” are used to indicate them. A tone which is a Little Step (rather more than half a Step—as *Te* is related to *Doh*) below D is called C-sharp; below E, D-sharp; below G, F-sharp; below A, G-sharp; below B, A-sharp. A tone which is a Little Step above C (as *Fah* is related to *Me*), is called D-flat; above D, E-flat; above F, G-flat; above G, A-flat; above A, B-flat.

C  
B  
A  
G  
F  
E  
D  
C

Fig. 33.



16b. *Flats and Sharps.*—The sign for a flat in the Tonic Sol-fa notation is the alteration of the syllabic vowel to aw, written a, thus, te ta. The sign for a sharp is the alteration of the syllabic vowel to ee, written e, thus, fah fe. [In the Staff Notation the sign for a flat is this ♭, placed before a note, and the sign for a sharp is this ♯, placed before a note; but when a flat has been placed on a particular line or space, at the beginning of the Staff, the sign called a natural ♮ will make the note on that line or space, sharp, and if there has been a sharp at the beginning of the Staff, the natural will make the note flat. There is also another exigency of the Staff Notation, that if a note has been already flattened at the beginning or signature of the Staff, in order to flat it again, the sign of a double flat ♯♯ will have to be used; and in the same way if a note has been sharpened in the signature, and is required to be sharpened again, a double sharp, ♯♯, or x, has to be used. G with a double sharp before it, and B with a double flat before it, are the same things as A on finger-board instruments, though not with voices and stringed instruments tuning themselves well together. These are merely difficulties of notation, not of music, and with many other such diffi-

culties they are explained in my little tract "Staff Notation." It should be noticed that, according to the definition above given, a flat of any given tone is higher than the sharp of the tone next below it. Thus, if we take A and G, which is a Smaller Step of 8 Index degrees, G♯ will necessarily be 5 degrees (a Little Step) below A, and A♭ will necessarily be 5 degrees (a Little Step) above G, and 3 degrees below A. Again, if we take A and B, which form a Greater Step of 9 degrees, we shall find that A♯ is 5 degrees below B, and that B♭ is 4 degrees below it.] On the piano, the organ, and the harmonium, no difference is made between the flats and sharps, but in true singing, and in the good tuning together of stringed instruments the difference is necessarily observed. The difference is indeed considerable, for as we have seen, there is more than a komma difference between *de* and *ra*, *fe* and *sa*, and *le* and *ta*, while there are more than two kommas between *re* and *ma*, and *se* and *la*.

16c. *Very rare Accidentals.*—Altered notes are loosely called Accidentals. The sharp of *lah* is called *lee*, that of *ba* is *bee*, that of *me* is *my*, that of *te* is *ty*. The flat of *doh* may be called *du* (*dew*), and that of *fah fu* (*few*).

17. **A Key.**—A Common Scale may be founded on any tone of absolute pitch, and it is said to be in the key of that tone which it takes for *doh*; thus, key A, key F, &c. Singers find the pitch of their key-tone, or *doh*, by sounding the pitch of C<sup>1</sup> on a tuning-fork, and then running down to the pitch-tone they require. The Tonic Sol-fa name given to the tuning-fork must be the same interval *above* or *below* Doh that the key-tone is *below* or *above* C<sup>1</sup>. The following table shows how to pitch ordinary keys quickly:—

For Key B<sub>♭</sub> sound C<sup>1</sup>, call it RAY, then sing r d

\_\_\_\_\_ A<sub>♭</sub> \_\_\_\_\_ ME, \_\_\_\_\_ m r d

\_\_\_\_\_ G \_\_\_\_\_ FAH, \_\_\_\_\_ f m r d

\_\_\_\_\_ F \_\_\_\_\_ SOH, \_\_\_\_\_ s m d

\_\_\_\_\_ E \_\_\_\_\_, then sing C<sup>1</sup> B A G F E

\_\_\_\_\_ E<sub>♭</sub> \_\_\_\_\_, call it LAH, then sing l t d<sup>1</sup> s m d

\_\_\_\_\_ D \_\_\_\_\_ DOH<sup>1</sup>, \_\_\_\_\_ r d<sup>1</sup> — s m d

17b. *The System of Keys.*—In the theory of the Staff Notation the key of C, or the Standard Scale, is the natural key, that is, the key natural to the Staff, and therefore Little Steps are always *supposed*, on the Staff, between E and F & B & C, and the white digitals on the finger-board of the piano are made to correspond with this idea of the Staff. When, therefore, a different key-note is chosen, the places of the Little Steps have to be shifted. This is done with the voice quite naturally and almost unconsciously, but on the finger-board by means of the black digitals, and in the notation by means of sharps and flats. Thus, if G is taken as a key-note the Little Step between E and F will not do; it must come between F and G. See diagram at the side. And therefore a sharp is put on F at the beginning of the Staff, and this is called the Key Signature. If now, we take the key of G, and wish to alter it to the key of D, exactly the same kind of change has to be made by adding C $\sharp$  as well as F $\sharp$ . After the same manner beginning again with the key of C, if we wish to make F the key-note we must, to keep our Little Steps right, put a flat on B. See the diagram at the side. Similarly also, taking this key of F if we wish to make its staff in the key of B $\flat$  we must put a flat on E, and so on. Notice in the examples just given that G is a fifth above C, and D a fifth above G; notice also that F is a fifth below

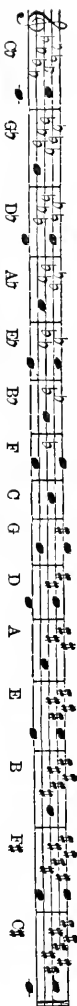
C, and B $\flat$  a fifth below F. If we arrange the keys in this order we shall have the following "System of Keys"—key C being taken as the centre,—the sharp keys springing from it by rising fifths and the flat keys by falling fifths or rising fourths. It is important for the student to memorize this development of keys. The sharp keys are developed thus, C, G, D, A, E, B, F $\sharp$ , C $\sharp$ . The flat keys are developed thus, C, F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , C $\flat$ .

[17c. *Scale Signatures.*—It will be noticed that the flats or sharps which are necessary on finger-board instruments, and in the Staff Notation to keep the Little Steps (Diatonic Semitones) in their proper places, are not inserted on the Staff as they are wanted, but are gathered together and placed at the beginning of the Staff. They are understood to affect the whole line or space on which they are placed, throughout the tune, as well as the octaves above or below it.

They are sometimes called "essential" flats or sharps, to distinguish them from the "accidental" flats or sharps which occur in the course of a tune. Standing together at the beginning of a Staff they are called a "Scale Signature." They are generally placed in one regular symmetrical order, as shown in Fig. 35. It is easy to see that each new sharp is placed on the seventh (*te*) of the new key, and each new flat on the fourth (*fah*) of the new key. Thus, for finding the key-tone in the Staff Notation, we take the note above the last sharp, or the fourth below the last flat. It is also easy to remember that the last flat but one is on the key-tone. For writing the Staff Notation it is important to memorize the places of these flats or sharps of the signature. The order of the sharps is, F, C, G, D, A, E, B. The order of the flats is just the reverse of this, B, E, A, D, G, C, F. The order of the early flats is memorized by the word *bead*. This order has a close correspondence with that of the development of keys shown above. Beginning with key F and going to the right we get the names of the sharps; beginning to the left of key F and moving to the left we get the names of the flats. But the best way to remember these signatures is to write them in the order in which they are placed above, and to do this frequently. In doing so the symmetrical order will help the eye and memory. That order is ruled by the desire to keep the flats or sharps as near together as possible and to keep them all on the Staff; and it is modified by the use of those different Cleffs which will be presently explained.]

FIG. 35.

THE SYSTEM OF MAJOR KEYS.



**17d. Temperament.**—The tuner of the pianoforte tunes his fifths, as *doh* to *soh*, to be clear and bright, perfectly satisfying the ear, and then he flattens them a little. Although it is very little indeed, yet as the fifth is a very marked and well defined interval, the dull fifths of the piano are easily noticeable. His thirds he tunes a little too sharp, so that there is an absence of that sweetness which is easily noticeable when voices or violins sound thirds together. Why, then, does the tuner make these changes? Because if he tuned his instrument perfectly and sweetly for the key of C, it would be slightly out of tune for the key of G, more for D, more still for A, more again for E, and so on. He tries, therefore, to make a compromise, and to produce 12 sounds which will answer, as well as possible, for all the keys. This compromise is called Temperament. The plan now commonly adopted is to divide the Scale into 12 equal degrees, and this is called equal temperament. The consequence is that on the piano and other instruments like it, only the octaves are perfectly right, while the other tones are all more or less wrong. The proper effect of the sixth of the Scale is nearly lost, and we miss the brightness of the fifth and the sweetness of the third. It is a great misfortune for voices to have to sing with these instruments. It makes them uncertain and unsettled. Mr. Alexander J. Ellis, in his paper before the Royal Society, divides the octaves into 30,103 degrees,\* and shows, as follows, what perfect tune or "just intonation" requires for each

tone, and what equal temperament offers instead:—

Fig. 36. TUNING OF THE SCALE.\*

		Just Intonation.	Equal Temperament
C'	d'	30,103	30,103
B	t	27,300	27,594
A	l	22,185	22,577
G	s	17,609	17,580
F	f	12,494	12,543
E	m	9,691	10,034
D	r	5,115	5,017
C	d	0	0

The arithmetician will notice that this equal temperament is skilfully contrived, for none of the differences are so great as a komma—the difference above referred to between *ray* and *rah*. The komma contains 539 of these degrees or "jots." In equal temperament the third is made too sharp by almost two-thirds of a komma, the sixth is too sharp by very nearly three-fourths of a komma, and the seventh is sharpened by more than half a komma. The fifth is flattened by only 49 jots or the eleventh of a komma. If, however, this Skisma, as it is called, is noticeable, much more must the others be.

\*If it were not that long numbers are difficult to remember and compare, we could use instead of 9 approximate "index degrees" (page 9), this true measurement of 5,115 jots, instead of 8 degrees, 4,576 jots, and instead of 5 degrees, 2,503 jots, which Professor De Morgan also used.

**18. Tones of First Impression.**—The tones of a Scale which first strike the ear and mind are the First, Third, and Fifth, because they have strong bonds of agreement together,—making between them a "strong" Fifth and two "sweet" Thirds, and, if the octave of *doh* is added, a "stiff" Fourth and a "pleasant" Sixth.\* These tones are distinguished by the mind, first, as being one higher than the other, and second, as agreeing so perfectly, strongly, and sweetly together. It is this sense of their being not isolated tones, but a set of related tones which gives them a ready possession of the ear. When tones thus related are heard either together or in immediate succession they are capable of being interpreted as *doh me soh* of one key, *soh te ray*<sup>1</sup> of another, or *fah lah doh*<sup>1</sup> of a third. But the ear naturally accepts the first set of such tones which strikes it—the tones of first impression—as a *doh me soh*, and takes the other sets as the related sets *soh te ray*<sup>1</sup>, and *fah lah doh*<sup>1</sup>.

\* See p. 8, par. 8c.

18b. *Illustrations.*—Tunes often begin with a rising fourth. Now, as far as the interval is concerned, this might be interpreted as *ray-soh*, or *doh-fah*, or *soh<sub>1</sub>-doh*, but as it is the interval of first impression the ear prefers to take it as part of the tonic chord, that is, to call it *soh<sub>1</sub>-doh*. The same may be said of two descending thirds, when coming first on the ear. It is possible to interpret them as *ray<sub>1</sub>-te soh<sub>1</sub>*, or as *doh' lah fah*, but because they come first they have the names of greater dignity given them. We call them *soh me doh*. If we heard a rising major third, followed by the first tone of the third, and then by a rising fifth, the mere intervals would justify our calling the phrase *fah lah fah doh'*, *soh te soh ray'*,

but we should not do so unless it occurred in the middle of a tune in which the proper tonic chord had already got possession of the ear. If this phrase were at the beginning of a tune, we should inevitably call it *doh me doh soh*. The first impression of the tones *doh me soh* upon the ear is like the laying out the foundations for a building, like fixing the outlines of a picture, like rearing the pillars of a concert hall. There are plenty of other feet and plenty of other inches, but we are now taking possession of particular feet and inches, around which all our artistic material is to be arranged in beautiful order. On this marked consonant effect of differing tones, all the other effects of the scale are built.

19. **Mental Effects.**—When the tones of the Common Scale are heard, in any key, near together, so as to dwell in the memory, the peculiar way in which they harmonize and dissonate one with another, while maintaining their relation to *doh*, gives to *each* of them a special effect upon the mind. These effects are more easily perceived when the tones are sung somewhat slowly, and it is important to these effects that the intonation of the singer or player should be perfect.

19b. *Effect of Surroundings.*—Children who dress up for charades well know how the surroundings will influence the mental effects of the same face. In a Highland bonnet it is one thing, and with a lady's nightcap another, with a false beard something different, and with flowing ringlets something different still. It is well known that the same lady's bonnet, with say blue as its predominating colour will produce a very good mental effect if the colours of the dress harmonize with it, but a very bad mental effect if set off by a green shawl. Of course I am not

speaking of exceptional shades. But of those in which green and blue are felt to be discords. In the first illustration the face, and in the second illustration the blue bonnet were *absolutely* the same in each case, but the surroundings were altered, and these altered relations had the power to alter the mental effect of the unchanged thing. It thus appears that the mind has power to perceive relations and to acknowledge their effects. See "Teacher's Manual," p. 108, and "Musical Statics," p. 10.

20. **The Strong and Leaning Tones.**—The distinction of Mental Effect most easily perceived is that of the Strong and the Leaning Tones. When the ear is once filled with the key, the first, third, and fifth of the Scale *doh, me, soh*, are felt to be bold and strong; and the second, fourth, sixth, and seventh, *ray, fah, lah, te*, are felt to be dependent and *leaning* (either upward or downward) on the other tones. The tones with the most marked leaning tendency are *te* clinging upward to *doh'* and *fah* pressing downward on *me*. *Ray* and *lah* are not so dependent, but *lah* falls elegantly on *soh*, and *ray* appears to have a divided allegiance, commonly falling on *doh*, and sometimes rising as naturally to *me*.

20b. *Examples.*—Sing the following in any key:—

a { | d : m | s : d' | t : — | d' : — | }

b { | d : m | s : d' | f : — | m : — | }

c { | d : m | s : d' | l : — | s : — | }

d { | d : m | s : d | r : — | d : — | }

e { | m : s | m : d | r : — | m : — | }

20c. *Teaching by Mental Effect.*—Mons. Jeu de Berneval was, so far as I know, the first to employ these Mental Effects as a means of teaching singers to strike the tones. And when, in our popular method, even before his book was known to us, we adopted the same plan, striking at the tones rather than at the *intervals* (that is, concentrating the attention on the quality or *character* of the scale tone, instead of distracting it to consider the *leap* by which the tone has to be reached) this doctrine of mental effects was very much ridiculed. But it is gratifying to notice the change of opinion. The two following testimonies from able teachers are specially valuable, although these gentlemen have not yet shaken off the old trammels of attempting to teach by interval.

Mr. Murby in his "Musical Student's Manual," says:—"While practising the scale, the pupil should be led to compare the sounds with each other, and especially with the sound 1 (*Do*), so as to become mentally impressed with the character of their several relations to one another, in order to be able to *discriminate* them, so as to name them when heard, and also to *mentally conceive* them without singing or hearing them. When this latter attainment is acquired, the scale may be said to be mastered, and not till then; for it is clear that without the ability to individualise a particular sound mentally, any attempt to produce it with the voice must prove vain; and, on the other hand, when this power is possessed, the production of the sound, if it lie within the compass of the voice, is comparatively easy. The *satisfying, reposeful* expression of the sound 1 (*Do*) will soon become manifest. The importance and oft-apparent *boldness and firmness* of 4 (*Fa*) and 5 (*Sol*) will also be easily felt, as will also the sometimes *mournful* character of 4 (*Fa*), as, e.g., when it is heard in close proximity to the sound 7 (*Si*). The sounds 3 (*Mi*) and 6 (*La*) will be found to convey, generally, a *calm, clear* impression, especially the former. The latter (*La*) may also be sometimes heard under circumstances which impart to it

*wailing* expression, as, e.g., when the ear is led in any way to associate *Si* with it. The sound 7 (*Si*) is in general the most characteristic sound of the scale, producing a sort of *piercing* effect upon the mind, as of an intense *longing*. This longing is directed towards the principal sound 1 (*Do*), into which the *Si* seems, in the majority of instances, most naturally and satisfactorily to resolve. Very often, however, it will manifest all the quiet and clear purity of the *Mi* or *La*. The remaining sound 2 (*Re*) is of a less decided character than the others. When succeeding the *Do*, in an ascending passage, it produces a somewhat *enrgetic, rousing* effect, but when taken in a descending passage it appears in a less forcible character." — MURBY'S "Musical Student's Manual," pp. 11 & 12.

Dr. Hullab, in his recent book "Time and Tune in the Elementary School," has a chapter well entitled "Scale Landmarks," in which he says:—"Some sounds, indeed, seem of themselves *suggestive* of particular progressions, i.e., they lead us to expect that certain other sounds will follow them. The sound most suggestive of another in the scale of *Do* is *Si* (the 7th), which is so easily and so often followed by *Do* (the 8th), that we sometimes find it difficult to stop upon it, or to turn back from it when once reached. This *property* in the 7th of a scale enables us to know it when we hear it, and to sing it when we are called upon to do so, more easily than any other sound of the scale, excepting the tonic. Thus, with a little practice, we shall find ourselves able to leap to it from the most distant parts of the scale. In like manner, *Fa* (the 4th of *Do*) is suggestive of, and often followed by *Mi* (the 3rd), and partly from the same cause. For as *Si* leads *upwards* to a sound a semitone above it, so *Fa* leads *downwards* to a sound a semitone below it. This *property* in the 4th of a scale enables us to recognise and to sing it almost as easily as the 7th, and to leap to it also from the most distant parts of the scale. Other sounds of the scale have *like tendencies* to these. The 2nd inclines towards the 1st, the 6th towards the 5th. As with the 7th and 8th, it is partly by these tendencies or inclinations that, when thoroughly possessed with the sound of the *tonic*, we are enabled to recognise and to sing these sounds, no matter what sounds come immediately before them. None of these tendencies, however, are so strong as those of the 4th towards the 3rd, and (still more marked) of the 7th towards the 8th. On account of this tendency, the 7th has got the name of the *leading note*." — HULLAB'S "Time and Tune in the Elementary School," pp. 15 to 17



21. **The Alphabet of Tune.**—The effect of the Scale tones cannot be perfectly described in words because words are too definite and realistic, but the following words give the *proximate* effect of the tones when sung in a slow melody.

## ALPHABET OF TUNE.\*

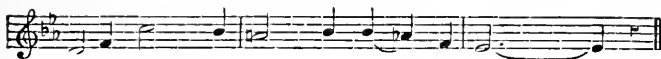
<b>DOH'</b>	The STRONG or <i>Firm</i> tone.
<b>TE</b>	The PIERCING or <i>Sensitive</i> tone.
<b>LAH</b>	The SAD or <i>Weeping</i> tone.
<b>SOH</b>	The GRAND or <i>Bright</i> tone.
<b>FAH</b>	The DESOLATE or <i>Awe-inspiring</i> tone.
<b>ME</b>	The STEADY or <i>Calm</i> tone.
<b>RAY</b>	The ROUSING or <i>Hopeful</i> tone.
<b>DOH</b>	The STRONG or <i>Firm</i> tone.

21b. *Helps to the Learner.*—The effect of tones on the mind is not always perceived and realized at once, if it were there would remain no difficulty in striking them. The observing powers have to be awakened. It is essential that each pupil should make his own observation, however different it may be from the observation of others, for only *our own* conception of a thing can help us to aim at it. But it is lawful in teaching to use every appliance of illustration or even of fancy to vivify an impression. Hence, the Tonic Sol-fa method sometimes seeks to impress these mental effects by means of *Forms*, as Mons. Jeu did. Thus, *doh* would be represented by a square block, *soh* by the same standing on one corner, *me* by a round block, *fah* by a triangle pointing downward, *te* by the same pointing upward, *lah* by a pendant moon, and *ray* by an eccentric wheel, suiting itself to the chord which calls for it. More commonly, and for teaching purposes more usefully, a set of *Manual Signs* are used. See the diagram on p. 12. The closed fist represents the definite settled *doh*—the open downward palm, the soothing *me*—the open hand with thumb pointing upwards, the excited *soh*—the index finger pointing downwards, the

grave *fah*—the same finger pointing upwards, the clinging *te*—the whole hand hanging down from the wrist, like the weeping willow, the sorrowful *lah*—and the upward hand with outstretched fingers, the expectant *ray*. Several attempts have also been made to represent these mental effects by means of colours, but when a colour is given to each separate tone of the scale (as by giving the primary colours to *doh*, *me*, *soh*, and the mixed colours to the intermediate tones) the effect is not pretty. The Rev. D. Batchellor, however, proposes to colour the chords rather than the notes, and this is found both to look well, and to have a distinct usefulness of its own. The "strong," "steady," and "grand" tones unite to form the solid black chord D—the chord of our "first step." See above, par. 9. The "grand," "piercing," and "rousing" tones unite to form the "chord of motion"—the red chord S. And the "desolate," "sad," and "strong" tones together make the chord of "shade and seriousness"—the blue chord F. This colouring of the chords which gives character to our early "step-modulators" is afterwards serviceable in illustrating Transition, and in guiding the first steps of Harmony.

\*See illustrations of mental effect in Book III, pp. 112 and 118.





{  $t_1$  :- :r l l :- :s | fe :- :s | s :f :r | d :- :- | - : } D.C.  
 man - do - lins, To steal young hearts a- way.  
 la, la, la, la, la, la, la, la.

## OLD SCOTTISH AIR.

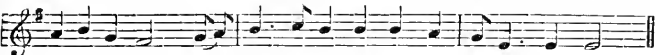


KEY G.

{  $m_1$  | l\_1 :- :t\_1 :l\_1 | d :- :d d | t\_1 :s\_1 :s\_1 | s\_1 :- :t\_1 | l\_1 :- :t\_1 :l\_1 }  
 The laird o' Cock-pen, he's proud and he's great; His mind is ta'en  
 The An - gel of Death spread his wings on the blast, And breath'd in the

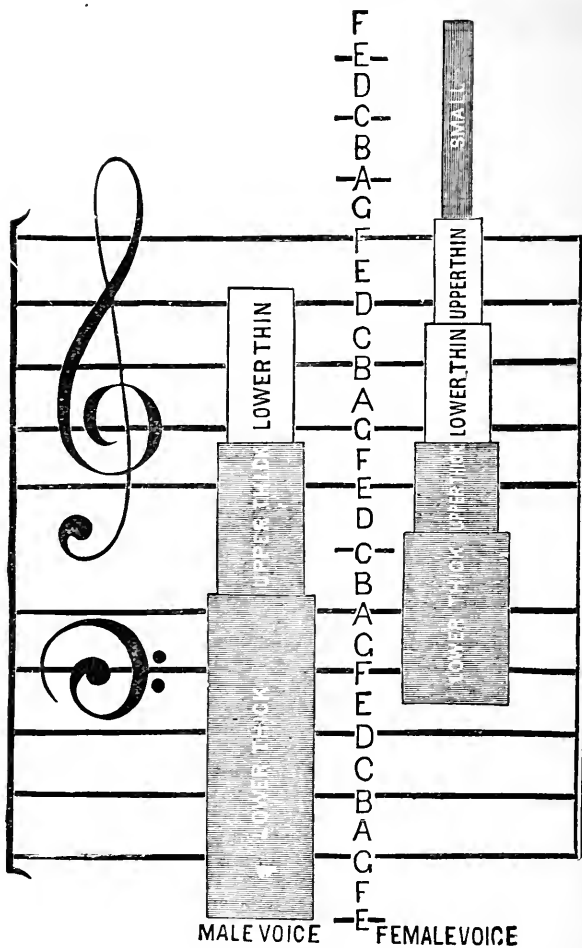


{ l\_1 :- :l\_1 :l\_1 | s :- :m :m | m :- :m :f | s :d :m | s :f :m }  
 up wi' the things o' the state; He wanted a wife his  
 face of the foe as he pass'd; And the eyes of the sleep-ers wax'd



{ r :m :d | t\_1 :- :d :r | m :- :f :m | m :m :r | d.l\_1 :- :l\_1 | l\_1 :- : }  
 brow house to keep; But fa - your wi' woo-in' was fashous to seek.  
 deadly and chill, And their heart but once heav'd, & for ever grew still.

23. **Other Scales.**—The Common Scale, as used by unaccompanied part-singers, and by quartet players with stringed instruments, is the best model of pure intonation. But this scale which is so consonant with philosophy and with natural human feeling, is not exactly given in all cases. *National habits* and tastes may vary it, as in some cases among the Arabs and Chinese. The *peculiarity* of old instruments with drones like the bagpipes, may tune the “chanter” to the drone or its strong harmonics, thus altering its scale. And the *exigencies* of finger-board instruments, avowedly compel a compromise of correct intonation for the sake of including all keys within their range. These may by their loudness force the voices and stringed instruments that accompany them to produce tempered tones. But the quartet when left to itself always tunes perfectly with the true scale. A scale so delicately balanced in its structure, and so well adapted for variety of mental effect—a scale to which the human ear and mind is so generally attuned—must be a natural and not an artificial one.



24. **Human Voices.**—Human voices are commonly classified according to the size of the Larynx which produces them. The smaller the Larynx the higher the voice. The smallest instruments of voice are those of women and children with high voices, which are called *Soprano*; the next are those of women and children with low voices, which are called *Contralto*. A little larger is the Larynx in men with high voices, which are called *Tenor*, and the largest Larynxes are those of men with low voices, which are called *Bass*. Taking an average, women's voices are an octave higher than men's voices, but the very lowest of women's voices, and the very highest of men's voices cover about the same range. See "Standard Course," p. 106. The diagram, p. 22, shows only the *easy* compass of the four voices just described. The whole region of tones thus covered by human voices, if we include those of extreme range, will extend to nearly four octaves; and this may be called the vocal diapason.

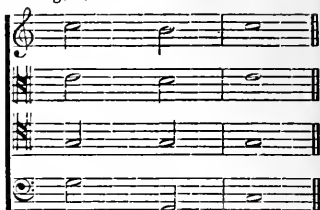
24b. **Registers.**—The largest larynxes produce most of their tones by the vibration of the vocal ligaments in their full thickness, these vibrating ligaments being stretched to raise the tones higher and higher. But at the very top, even of these voices, some tones are produced by the vibration of the thin edges only of these ligaments. The Tenor larynxes use this lighter mode of producing voice, through all the upper part of their compass, and the Contralto larynxes use it more extensively still; but both these voices use the vibration of the full lips of the larynx for their lowest tones. The Soprano larynx uses almost exclusively the thin edges of the vibrating lips. These and other different ways of producing the tones (See "Standard Course," pp. 32, 33, 66, 67, 105 to 109; and "Teacher's Manual," pp. 161 to 189) cause them to have a somewhat different quality or *timbre*; and the sets of tones thus affected are called Registers of the voice. These registers are dependent partly upon the size of the larynxes, but chiefly upon the capacity of strain inherent in human tendons; and this power of being stretched is much the same in all voices. As soon as the stretching of the vocal lips in one position cannot be endured any longer, they change to another position in which the tone can be produced more easily, and the first and chief lesson to be learnt is not to stretch the tendons too violently, but to use the easier mode of production, wherever it can be used, in preference to that which strains the delicate muscles of the larynx. The diagram, p. 22, shows not, as in "St. Course" and "Teacher's Manual," how high the registers can be carried, but how early, in ascending the scale the

higher and easier registers should commonly be entered; so that this diagram shows what should be the average habit of singers in using the registers. Let it be noticed that the low voices, Bass or Contralto, commonly prefer to enter these registers one step lower, and very high Sopranos or Tenors sometimes find it pleasanter to enter them one step higher.

[24c. **The Clefs and Full Score.**—The five lines of the Staff with the spaces between them do not always indicate the same notes. Their indication of notes is ruled by a certain symbol placed at the beginning of the Staff, which is called a Clef, or "key" to the Staff. The Clefs are so placed upon the Staff as to make it suit the range of particular voices or instruments, so as to get the tones they use upon the Staff without much necessity of using additional ledger lines. The Clefs now in common use are 1st, the Treble or G Clef, which makes the line on which it turns represent unmarked G, this suits the range of the Soprano voice. See the highest Staff in Fig. 38, below. 2nd, the Bass or F Clef, which makes the line on which it turns F. This adapts the Staff to the compass of the Bass voice. See the lowest Staff in Fig. 38, below. 3rd, the Tenor Clef. This is indicated by a symbol placed on the fourth line, which makes the line on which it stands unmarked C. This brings the Staff within the range of the Tenor voice. But it has now become quite common to write the Tenor part on the Treble Staff, the singer understanding that his tones are really an octave lower than the tones represented by that Staff. See the third Staff on Fig. 38, below. 4th, the Alto or Contralto Clef is like the last, a C Clef, but it is placed on the middle

line. This suits the Staff to the Contralto or the Counter-tenor voice. But it has now become quite common to write this part on the Treble Staff, making free use of ledger lines below. See the second staff in Fig. 38, below. 5th, other clefs are still in use. For example, in Germany the Soprano part is still commonly written on a Staff with a C clef placed on the first line. When the "parts" of a composition, vocal or instrumental, are each written on a separate Staff, each with its proper Clef, they are said to be in Full Score. Thus, Fig. 38, is in Full Vocal Score:—]

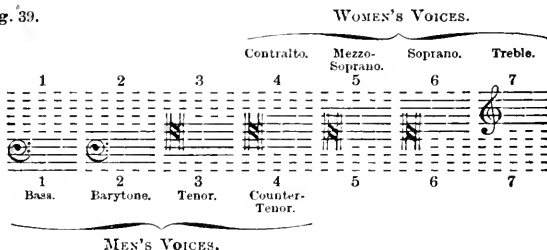
Fig. 38.



[24d. *The Great Stave and Short-Score.*—Three hundred years ago Staves were used containing various numbers of lines, from 3 or 4 in Ecclesiastical music, to 10 or 12 in music of other kinds. But now no Staves are actually used of more or less than 5 lines. We can, however, imagine a Great Staff or Stave made by

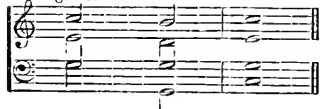
putting together the Treble and Bass Staves with a single ledger line between them. This Great Stave with a few ledger lines would contain the whole vocal diapason. It helps us the better to understand the relation of the different Clefs to one another. See Figs. 33 & 39

Fig. 39.



Sometimes two "parts" are written on the same Staff, and then it is common to place the Soprano and Contralto on the Treble Staff, with the tails of the Soprano notes turning upward, and those of the Contralto turning downward, — and to write the Tenor and Bass parts on the Bass Staff, the Tenor notes having their tails upward, and the Bass notes having theirs downward. Music written in this way is said to be in Short Score, or compressed Score. But in this case there must be room for several ledger lines between the two Staves, and not, as in the Great Stave, for only one. See Fig. 40.]

Fig. 40.



24. *Octave Marks.*—In the Tonic Solfa Notation the pitch of *doh* in the signature is always taken from the unmarked octave of the Standard Scale (see page 4), and this *doh* with the scale above it is without octave marks. But to save the unnecessary multiplicity of octave marks, the Tenor and Bass parts for voices, and the left hand parts for finger-board instruments, are written an octave higher than they really are.

24f. *Brackets or braces* are used both at the beginning and ending of lines, to bind together the "parts" which are to be sung at the same time.

24g.—*Double bars* are used to shew the end of a tune, or the end of a musical line. They are allowed to take the place of the accent mark whether strong or weak, but if they come in the middle of a pulse, the dividing dot will have to be repeated on each side of them, thus : d .||. r

**25. Theory of Time.**—The mind has the power of perceiving Successions, and of noting whether they are regular or irregular, quick, or slow. The orderly succession of tones in music is called Time. Time is more difficult to distinguish, especially in its minuter divisions, than Tune. But Tune without Time would lose its life and vigour.

*25b. Illustration.*—The Æolian harp produces the tones *d m s d'* either separately or together as the wind may happen to strike the wires. In this there is music and sweetness, but no life. Even a child, however, with a little rhythmical feeling

might put life into the same tones, thus,  
:d | m :d | s :- | - :s | d :m | s :s | d ||  
or, |d' :s.m|s :m.d|s :m.s|d' :- ||  
It is rhythmi, therefore, which gives to Tune its spirit and motion.

**26. Accent.**—Time in music is marked by regularly recurring accents. An accent is made by causing one tone, or part of a tone, to be louder or more abrupt than others. Three degrees of this force or abruptness are easily noticeable; the strong, the weak and the medium accents.

*26b. Illustration.*—These accents are easily noticed in speech. Thus, in the word “facility,” “*ci*l” has a *strong* accent, “*fa*” and “*i*” have *weak* accents, and “*ty*” has a *medium* accent. In the word “customary,” the accents run strong, weak, medium, weak. In the word “crucifixion” they run medium, weak, strong, weak.

*26c. Notation.*—In the Tonic Sol-fa notation a long bar before a note shows that it has a strong accent; a short bar indicates a medium accent, and two dots thus (:) a weak accent. In the Staff notation only one of the accents is shown, and that is the strong accent, marked by a bar before the accented note.

**27. Measure.**—The time between one *strong* accent and the next is called a Measure. The different sorts of accents in a measure always recur in regular order and at equal distances. If in a tune the accents of the first measure stand thus,—strong, weak, medium, weak,—the accents of the other measures take the same order; and if the first measure gives out its accents thus,—strong, weak, weak,—the other measures have the same accents.

*27b. Notation.*—These equal distances of time are represented in the Tonic Sol-fa notation by equal distances of space, and the eye of the singer becomes accustomed to the regular order and equal distance of the accent marks. They form a pictorial staff for Time like the pictorial staff for Tune, which the Staff notation, although imperfectly, aims to establish. In the Staff notation the signs for Time are symbolic, not pictorial, and it is not important that they should be placed at any particular interval, one from the other. Hence, when printed with words the notes are generally spread out, so as to stand over their particular words or syllables. Printers are sometimes tempted to apply the same rule to the Tonic Sol-fa notation, but when they do so, they entirely break up the “equal distances”

and the “pictorial staff” which the singer’s eye has been accustomed to rely upon. The Tonic Sol-fa printer’s rule is to keep the accent marks of the *same line* at equal distances. Thus, if one line has sixteen accents and another only twelve, all the spaces in *each line* will be of equal width, although those of the second line are larger than those of the first.

*27c. Measure and Foot.*—A “foot” in poetry corresponds closely with a measure in music, but not exactly.

| Onward | Christian | onward

consists of the poetic foot, which has accents in the order,—strong, weak, and is called a Trochee, three times repeated.

Im | prove each | shining | hour

consists of the poetic foot, which has accents in the order,—weak, strong, and

is called an Iambus, three times repeated. In music these two *feet* would be treated as the same *measure* under different forms. The Trochee would be called the *primary*, the Iambus the *secondary* form of a measure with two accents. Moreover, in music the accents recur more persistently in the same *order* than they do in poetry. In music the following line would have to be sung with a strong accent on "let" and a soft one on "come," in order to maintain continuity of rhythm. Thus,—  
: Come|let us|join our|cheer ful|songs

But in poetic recitation it is felt to be only a pleasant rhythmical variety to use occasionally a Trochee instead of the first Iambus thus,—

| Come let us | join our | cheerful songs

This kind of rhythmic variety is even more common in ordinary Speech than in Poetry. But it could not be endured in Music. The ear demands for continuous sounds greater uniformity of rhythm than for the inflections of Speech.

28. **Pulse.**—The time between one *accent*, of whatever kind, and the next, we call a pulse.

28b. *Notation* — A Pulse corresponds with what is commonly called a Beat, and in the Tonic Sol-fa notation a note placed within a pulse is supposed to occupy the space allotted to it. [The Staff notation takes in each tune a certain symbol for its pulse-tone or beat-tone, and the other time-symbols of that tune take their rank from the pulse-tone. Thus, if the pulse-tone is a minim (♩) then half a pulse is represented by a crotchet (♪), two pulses by a semibreve (♩), and so on. But if the copyist takes a crotchet (♪) for his pulse-tone then half a pulse is represented by a quaver (♫), two pulses by a minim (♩), and so on. There is still some indefinite notion that a tune "written in minims" should be slower than one "written in crotchets;" but it is only an indefinite one, for the same

tune is often printed in both these and in other ways, without making any difference in the speed with which it is played. Thus in Fig. 41, *a*, *b*, & *c* are the same thing.

Fig. 41.



29. **Kinds of Measure**—The kinds of measure commonly used are, first, the Two-pulse Measure,—second, the Three-pulse Measure,—third, the Four-pulse Measure,—fourth, the Six-pulse measure,—and, fifth, the Nine-pulse measure. Other measures are rarely used.

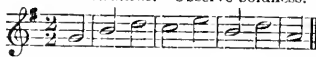
30. **Two-pulse Measure.**—The primary form of a two-pulse measure begins with a strong accent, and the accents recur in the following order :—STRONG, *weak*, STRONG, *weak*, and so on. The secondary form of two-pulse measure begins with a weak accent, and the accents recur in the following order :—*Weak*, STRONG, *weak*, STRONG, and so on. When we are in the middle of a musical line or tune we do not feel the distinction between the primary and secondary forms of a measure, but the beginnings and endings of lines or of tunes have a special power of impressing the mind. It makes a great difference to the mental effect of a tune whether its *lines* strike the ear at once with a strong accent, or enter more gently with a weak one. This measure, as compared with other measures, produces a bold and strong effect, especially in its primary form.



30b. *Notation.*—In the Tonic Sol-fa notation the notes of two-pulse measure are simply placed within the spaces marked out by the accents. Thus, primary two-pulse measure | : ||. Secondary two-pulse measure : | ||. The small double bar here shows the end of the pulse. [In the Staff notation the bar shows the strong accent, and there are Time Signatures at the commencement of the tune. The most unmistakable of the time signatures are those which use figures. The figure 2 represents a minim (♩), the figure 4 represents a crotchet (♪), and the figure 8 a quaver (♫),—the minim being a *half*, the crotchet a *fourth*, and the quaver an *eighth* of a SEMIBREVE (♭). These figures, placed on the lower part of the Staff, signify what is the pulse-note, or beat-note of the tune, and other figures placed over them show how many of those beat-notes there are in each measure. Thus, the

figure 2, with another figure 2 over it, means that the minim is the beat-note of the tune, and that there are two minims or beats in each measure. The figure 4, with 2 over it, means that the crotchet is chosen as the beat-note, and that there are two crotchets in each measure. For an older signature of two-pulse measure see par. 32b.

30c. *Illustrations.*—Observe boldness.



thus :—*Weak*, medium, *weak*, STRONG, and so on. In the fourth form the measure begins with a medium accent thus :—Medium, *weak*, STRONG, *weak*, and so on. The effect of four-pulse measure is like that of two-pulse, except that it is made more delicate and elegant by the distinction between the strong and the medium accents.

32b. *Notation.*—In the Tonic Sol-fa notation the primary form of four-pulse measure has its “time-staff” thus—

{ | : | : ||

its second form thus—

{ : | : | ||

its third form thus—

{ : | : | ||

and its fourth form thus—

{ | : | : ||

and so on. [In the Staff notation the best signatures for this measure are “Four two,” or “Four four”—four minims or four crotchets in the measure. But they are little used. A figure like the letter C represents what is called Common Time, with four beats in a measure, whether the beats are minims or crotchets. When a perpendicular bar is passed through this symbol, it properly means that a four-pulse measure has been divided into two two-pulse measures. This sign is chiefly used in the old Church music, where the minim corresponds with the beat. It is called the *Alla Breve* or *Alla Capella* time.]

32c. *Illustration.*—The necessity for distinguishing between the strong and the medium accent is perhaps more manifest in poetry than in music. Even the learner can perceive that in every line of poetry one, and sometimes two, of the strong accents are stronger than the other strong accents. In the following verses

we have used a double accent to indicate this.

#### COMMON METRE.

When “all Thy ‘mer-cies, “O my ‘God,  
My ‘ris-ing “soul sur-“veys,  
Trans-“port-ed ‘with the “view, I’m ‘lost  
In “won-der, ‘love, and “‘praise.

#### LONG METRE.

Be-fore Je-“ho-vah’s ‘aw-ful “throne,  
Ye ‘na-tions, “bow with ‘sa-cred “joy;  
Know ‘that the “Lord is ‘God a-“lone;  
He ‘can cre-“ate and ‘He des-“troy.

#### EIGHTS AND SEVENS.

‘Praise to “Thee, thou ‘great Cre-“a-tor  
‘Praise be “Thine from ‘eve-ry “tongue;  
‘Join, my “soul, with ‘eve-ry “crea-ture,  
‘Join the “u-ni-ver-sal “song.

Let the learner first read the first verse, giving an *equal* stress to each accent, and then let him read it with the accents as marked. To do this may require a little care and close observation at first,—but the student will soon perceive how much more elegant and pleasing a verse becomes when the medium accents are observed. Let him try the same experiment with the other verses. When he has done this, let him sing the following tunes to the above verses, first, in two-pulse measure, with *equal* stress on each accent throughout, and next with the alteration of each alternate “strong” accent into a “medium” one as marked. He will then understand clearly the difference between two-pulse measure and four-pulse measure.

#### COMMON METRE.



KEY E $\flat$ .

B $\flat$ .t.

f.E $\flat$ .

{ :d | m :s | d' :-m | r.l:s.f|m :-d' f :m.r|d :t, | d's :- | - }

{ :s | f :m | l :-f | m :r | s :-s | d' :d.r|m :-r|d :- | - ||

## LONG METRE.



KEY G. D.t. f.G.  
 { :d | m :r | f :m | r :d | t, :s | m :r' | r' :d' | d' :t | d's }  
 { :m | f :m | r :d | d :r | m :m | d :r | t, :d, r | m :r | d ||

## EIGHTS AND SEVENS METRE.



KEY G.  
 { |m :f | s :d | l :s | s.f:m | m :r | f :m | r :r | m :— }  
 { |m :d | s :m | l :s | s.f:m | d :r | m :r | d :t, | d :— ||

The importance of marking the medium accent will appear, if the student, after reading either of the above verses, as marked, simply exchanges the single and double accents, putting one in the place of the other. It will then be obvious to him that the sense of the words requires the *second* form of four-pulse measure for the Common Metre verse, the *third* form for the Long Metre verse, and the *fourth* form for the "Eights and Sevens" verse. He will feel that the third form will not suit the Common Metre verse given, that the second form will not suit the Long Metre, and that the first form will not suit the "Eights and Sevens" Metre.

This is true generally of the metres named, and they are thus printed in Dr. Macfarren's and Dr. Monk's "Anglican Hymn and Tune Book,"—but it is only *generally* true, for lines of exceptional accent are continually occurring in the poetry. To these the singer naturally adapts himself. The one thing needful to satisfy the taste—as far as music is concerned—is that the "strong" and "medium" accents should alternate and give variety of effect. See on this subject of the adaptation of poetry and music my "Teacher's Manual," p. 323, and "Construction Exercises," p. 78.

53. **Six-pulse Measure.**—The primary form of six-pulse measure begins with a strong accent, and the accents recur in the following order :—STRONG, *weak, weak*, medium, *weak, weak*, and so on. The second form commences with a weak accent thus,—*Weak*, STRONG, *weak, weak*, medium, *weak*, and so on. In the third form the accents recur thus,—*Weak*, medium, *weak, weak*, STRONG, *weak*, and so on. In the fourth form the measure begins with the medium accent thus,—Medium, *weak, weak*, STRONG, *weak, weak*,

and so on. The effect of six-pulse measure when sung at all slowly is like that of three-pulse measure,—only made more delicate and elegant by the distinction of the medium accent. But, when sung quickly, as is commonly the case, it has the effect of a two-pulse measure in which each pulse is divided into thirds,—that is to say, it is both bold and elegant.

33b. *Notation.*—Six-pulse measure in the Tonic Sol-fa notation is commonly written upon the following Time Staff:—

Primary Form.

{ : : | : : ||

Second Form.

{ : | : : | : : ||

Third Form.

{ : | : : | : : ||

Fourth Form.

{ : : : | : : : ||

But when the music moves very rapidly so as to give the feeling of only two pulses in a measure, it can be written like two-pulse measure, with a systematic division of each pulse into thirds thus,—

| . . . ||

and when two such measures are thrown into one, they can be written like a "tripletted" four-pulse measure thus,—

| . . . : . . | . . . : . . ||

but for clearness to the eye the ordinary form of six-pulse measure notation, above, or twelve-pulse measure notation (par. 33d) is usually adopted.

[In the Staff notation the commonest Time signatures for this measure are "six eights," "six sixteens," and "six fours." But what we have called above the "Tripletted four-pulse measure" bears the signature of "twelve eight."]

33c. *Illustrations.*—The first form is illustrated by the following from Haydn.

KEY A.

| d : s : m | m : r : de

| r . m : f : t : | d : — : — ||

The second form is illustrated by Handel's "O Thou that tellest."

KEY D.

: r' | d' . r' : m' : d' | t . d' : r'

The glo - ry of

: t | d' : — : — | — : — ||

the Lord.

33d. *Tripletted Four-pulse Measure.*—

In both the above cases the music is comparatively slow, so much so that the pulses themselves can be divided. But when this music moves so rapidly that the pulses are not divided, and especially when each half of the measure is frequently given to one tone, the ear acknowledges the six pulses as really only two pulses, each of which is divisible into triplets. Indeed, the music moves so rapidly as to require two of the two-pulse measures thus obtained to fall into a four-pulse measure with the medium accent. This is generally the case with such quick music, and it originates what we have called the "Tripletted Four-pulse Measure." The following, from the "Agnus Dei" of Beethoven's Mass in C, illustrates this point.

KEY A7. | : : | : f : m | m : — : — | r : —

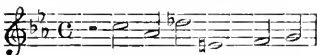
qui tol - lis

: d | t : r : m | r : d : t : l : — : — ||

pec-ca - - - ta.

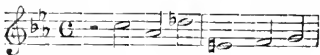
[In the piece from which the last passage is taken the quaver is the pulse-note and the pulses move so quickly that no quaver is divided. But in Handel's "Pastoral Symphony," "How beautiful are the feet," and "He shall feed His flock," which are also marked as in "twelve-eight" time, the pulses move so

slowly as to allow the quavers to be divided. This power of division shows that they are felt as units—as pulses of the measure. In all three cases the effect on my ear is that of two six-pulse measures rather than one twelve-pulse measure. Haydn's "Hark, the mountains," in "The Seasons," is a good example of six-eight time. It is a real six-pulse measure; it could not be made into a Tripletted Two-pulse Measure, because the pulses are divided (Dupletted) both in the accompaniment and in the "Tally-ho." It is important to notice that in different versions of Staff notation works the measures are divided in different ways. Thus, in the appendix to Bishop's "Student's Edition of the Messiah," there are two versions, both written by Handel, of "How beautiful." In one version he puts the words "beautiful are the feet of them that" to one twelve-pulse measure. In the other version he sets it to four three-pulse measures. The same Staff notation indifference to "barring" shows itself in another sort of measure. In the original score of "And with His stripes," the first measure stood thus:—

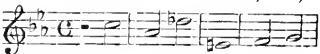


and with His stripes we are

In Messrs. Cocks, & Co's "Student's Edition" it stands thus:—



And in Vincent Novello's edition, thus,—



and the same Time signature is used in all the cases. As musicians have no fixed principle for writing the pulse in the Staff notation, what are Tonic Sol-fa translators to do? They can only trust their own ears. They must get the music well sung and ask themselves "How often does the strong accent come?" The strong accents will give us the bars, and the bars will cut up our music into measures. There will still be room left for difference of opinion; but when such difference arises we should incline towards the clearer mode of writing—that which uses many measures rather than few. Let us never forget the pictorial character of our Time staff. See "What is a pulse?" "Standard Course," p. 65.]

**34. Nine-pulse Measure.**—The primary form of nine-pulse measure has its accents thus:—**STRONG, weak, weak, medium, weak, weak, medium, weak, weak,** and so on. The second form places its accents thus:—**Weak, STRONG, weak, weak, medium, weak, weak, medium, weak,** and so on. The third form thus:—**Medium, weak, weak, STRONG, weak, weak, medium, weak, weak,** and so on. The fourth form thus:—**Weak, medium, weak, weak, STRONG, weak, weak, medium, weak,** and so on. The effect of nine-pulse measure when it moves quickly and the pulses are not divided is very light and bright. But when it moves more gently its effect is wavy and sentimental.

**34b. Notation.**—Primary nine-pulse measure stands upon the following Time Staff:—

the second form thus—

the third form thus—

the fourth form thus—

[In the Staff notation the usual Time signature for this measure is "nine-eighths"]

**34c. Illustrations.**—The first form is illustrated by Thomas' "Beautiful Isle" (*Reporter*, No. 293).

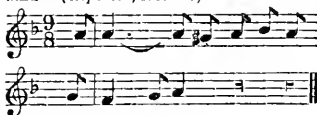


KEY E2.

Beau - ti - ful Isle of the

Sea!

The second form by Abt's "O Switzerland" (*Reporter*, No. 178).



KEY F.

:m | m : - : - | - :re:m | f :m

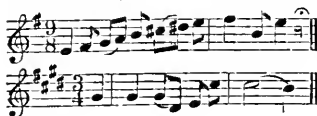
How glow the tall icepeaks

:r | d : - :r | m : - : | : ||

like mol - ten gold.

#### 34d. Tripletted Three-pulse Measure.—

In both the above tunes there are passages in which the pulse is divided into halves or quarters. They move gently. They are in true nine-pulse measure. But most of the tunes in this measure have undivided pulses and move so quickly that they may well be written as though they were in a "Tripletted Three-pulse Measure." In Calkin's "Chivalry of Labour" ("Modern Part-Songs," No. 22) there is a change in the middle of the piece from this "Tripletted" three-pulse measure to the ordinary three-pulse measure, in which the pulses are divided into halves and quarters. Weingand's "Night Around" ("Standard Course" Ad. Exs., p. 22), Macfarren's "County Guy" ("Modern Part-Songs," No. 25), Martin's "Hemlock tree" ("Modern Part-Songs," No. 37), and "Smart's "Waken Lords," and "Wake to the hunting" ("Modern Part-Songs," Nos. 21, 16), might all be written as "Tripletted Three-pulse Measure." They are, however, written as nine-pulse measure because it is much clearer to the eye—much better read.



KEY G.

| l : - : t : | d : r : m | ba : se : l | t : - : m | l : - : ||

La - bour's lord-lier, lord - lier Chi - val-ry.

E. t. m. l.

: dem | m : m. t. : d. l | l : - : s ||

O there, O there be hearts.

#### [34e. Duplé, Triple, Simple, Compound.

As these words are used in instruction books, it is well to have a clear understanding of them. The phrases "Duplé time" and "Triple time" refer to the measure; while "Simple time" and

"Compound time" refer to the pulse. "Duplé time" is used to mean two-pulse measure or four-pulse measure; though some use it only for the first, calling the second "Quadruple time." "Triple time" means three-pulse measure. "Simple time" is used for a measure, the pulse of which are divisible into halves or quarters, and "Compound time" for a measure, the pulses of which are divisible into thirds. Thus, the measures which we have denominated "Two-pulse," "Three-pulse," and "Four-pulse," they would call "Simple," and the "Tripletted two-pulse," "Tripletted four-pulse," & "Tripletted three-pulse," they would call "Compound." "Dupletted" and "Tripletted" would have been, I think, better words for their purpose. These books give no distinct place to those gentle-moving six-pulse and nine-pulse measures, which contain some divided pulses,—and they do not shew that the slowly-moving six-pulse (or Sextuple) measure springs from three-pulse measure with a medium accent in place of each alternate strong accent,—just as four-pulse (or Quadruple) measures sprang from two-pulse. Notice that, in the Staff notation, the "compound" measures must necessarily employ for each pulse a "dotted note" (See p. 31), or its equivalents,—thus a dotted crotchet, or three quavers, a dotted minim, or three crotchets, and so on.]

[34f. Three-four Time and Six-eight Time.—The figures are very useful for Time signatures, but the lower of the two should always be understood as a symbol, not as a number. In three-four time, for example, the four is simply the symbol of a crotchet; it is not to be thought of as the denominator of a fraction—the fourth of a semibreve. It is not intended to import the idea of a semibreve, in any way, into this measure. It is not three-fourths measure, but three-four, or three-crotchet measure. If the lower figures in these Time signatures were numbers, not merely symbols, then the figures would be regarded as fractions and six-eighths would be regarded as the same thing as three-fourths—six-pulse measure the same as three-pulse! The Staff notation distinguishes the two, when the three-pulse measure happens to have six-eighths, or six quavers, by the way in which the tails are joined together thus,



KEY G.

| d : r : m : s : f : m ||



34g. *Beating Time*.—See diagram at end of Book II. Two-pulse measure (called also two-two time, two-four time, Duple time, and Alla Breve time) is beaten by a motion of the hand, downward for the strong pulse and upward for the weak. Three-pulse measure (called also three-two time, three-four time and triple time) is beaten with a down stroke for the strong pulse, a right-hand stroke for the first weak pulse, which is almost a “medium” pulse when sung slowly, and an upward stroke for

the second weak pulse. Four-pulse measure (called also four-two time, four-four time, Quadruple time, and Common time) is beaten by a down stroke for the strong pulse, a left-hand stroke for the first weak pulse, a right-hand stroke for the medium pulse, and an upward stroke for the last weak pulse. The six-pulse measure (called also six-eight time and six-four time) is beaten by two downward strokes, followed by one left-hand stroke and two right-hand strokes followed by one upward stroke. Quick six-pulse measure is beaten like two-pulse measure. The beating should indicate sharply the commencement of each beat. Other tripleted measures (nine-eight and twelve-eight) may have three strokes to each beat.

35. *Rate of Movement*.—The speed at which the pulses of a tune follow one another greatly influences the effect of the music. It is best indicated by the pendulum, or as the pendulum specially fitted up for this purpose is called, the Metronome or Measure Regulator. Thus, if M. (or Metronome) 60 stands in the title of the tune, it means that the pulses of that tune are intended to move at the rate of 60 in a minute, and so on. When the pulses move very fast in six-pulse or four-pulse measure, so that each measure sounds to the ear as if it were made up of two pulses divided into thirds or halves respectively, we find it convenient to let the Metronome strike only on the strong and medium pulses, and we write “M. 60 twice,” or “beating twice in a measure.” See “Teacher’s Manual,” p. 155, and “Stand. Co.,” p. 66.

[35b. In the Staff notation it is necessary to state what note (crotchet, quaver, minim, &c.) is the beat or pulse note. Thus,  $\text{♩} = 72$ , means that the quaver is the beat note, and that, in this tune, it beats 72 times in a minute.]

35c. *Pace shown by words*.—Before the Metronome came into use words, chiefly Italian, were used to indicate the rate of movement. But some of these words also indicated something of the style of the music itself. Thus, *Lento* means slow,

*Grave* means not only that but solemn, and *Largo* means measured in pace, and bold or large in style. *Larghetto*, somewhat “Largo.” *Larghissimo*, very “Largo.” *Adagio*, slow and expressive leisurely. *Andante*, literally walking or going, moderately slow and distinct. *Andantino*, somewhat “Andante.” *Allegro*, quick, lively. *Allegretto*, somewhat “Allegro.” *Presto*, very quickly, and *Prestissimo*, most quickly. For further list of musical terms, see p. 65, Book II.

36. *Accents within a Pulse*.—A pulse may have only one accent at the beginning, it may have also delicate accents in the middle or at the quarter points of its length; or light accents may divide it into thirds. Thus, a pulse may be so accented as to become a miniature two-pulse measure, a miniature four-pulse measure, a miniature three-pulse measure, or even a miniature six-pulse measure. See the following Chart. These accents within a pulse are not so easily observed as the stronger accents of a measure; they require divisions of tones to set them off and develop them. The accents of the measure are instinctively felt throughout the music, even in silences or continuations, but the more delicate accents of a pulse are not developed unless distinct tones start out to mark their places.

## TONIC SOL-FA TIME CHART.

By JOHN CURWEN.

WHOLE. HALVES.	QUARTERS.	THIRDS.
:1 TAA	:1,1,1,1 tafatefe	:1,1,1 taataitee
:— -AA	:1,1,1 TAAtefe	:1,1,1 TAAtee
: SAA	:1,1,1 TAAfe	:1,1,1 taatai-ee
:1,1 TAATAI	:1,1,1 tafATAI	:1,1,1 saataitee
:—,1 -AATAI	:1,1,1,1 sa-fatefe	:1,1,1 TAAsee
:1,1 SAATAI	:1,1,1,1 tafatefe	:1,1,1 taasai-ee
:1,1 TAASAI	:1,1,1,1 TAAsefe	:1,1,1 taasatee

EIGHTHS.  
:11,11,11,11  
tanafanatenefene

SIXTHS.—3 accents.  
:11,11,11  
tafatefetiff

NINTHS.  
3 3 3  
:111,111,111  
taralateretirili

SIXTHS.—2 accents.  
3 3  
:111,111  
taralaterere

NOTE.—“Ai” is pronounced as in *maid*, *fail*, &c. “Aa” is pronounced as in *father*, “a” as in *mad*, “c” as in *lid*, and “i” as in *lid*. The time-name for any

continuation mark is the same as the note of the same length, with the initial consonant dropped. These time-names are copied from M. Paris's “*Langue des durées*.” The minute divisions are seldom used except in Instrumental Music. In the Tonic Sol-fa notation we often write *two* measures in the place of *one* in the common notation, thus expressing the accent more truly. See page 31.

36b. *Notation*.—In the Tonic Sol-fa notation a dot in the middle of a pulse divides it into two halves; a comma marks the place of the quarters; a comma turned over shows the place of a third of a pulse. A comma and dot standing together shows that the note preceding them occupies three quarters of a beat. A space left without any note in it indicates a corresponding pause; and a horizontal bar indicates a continuation of the last sound. The notation is thus built upon the Time-staff of equal pulses, already mentioned. To Mons. Paris is due the credit of inventing a set of singable names for these delicate accents within a pulse. They are shewn in the above Time Chart, and will be used in our descriptions of Rhythms.

[36c. *Staff Notation*.—In this notation as soon as the pulse or beat-note is known then the divisions of its pulses are easily seen. It symbolizes length of tones by variations in the shapes of its notes, and as it has no pictorial time-staff, it requires also distinct symbols for its silences. These varied shapes of the notes, with their corresponding silence symbols or “rests” are shown in the following table, in which each note represents *half the length* of that which precedes.

Breve.	Semibreve	Minim.	Crotchet.	Quaver.	Semi-quaver.	Demi-quaver.	Dotted Crotchet.	Dotted Minim.

A dot after a note or rest increases its value by half. Thus,  $\bullet$  is the same as  $\bullet$  and  $\bullet$  in one tone, and  $\bullet$  is the same as  $\bullet$  and  $\bullet$  in one silence. The semibreve rest is also used to express silence for a whole *measure*, even though that measure properly contains more or less than a semibreve. A silence of two or more measures is expressed by a semibreve rest (or some other mark) with figures over it, or by figures alone standing in an empty measure.]

36d. *Staccato*.—A dot (·) or “semi-staccato” mark placed over or under a note, means that it should be delivered

in a marked (*marcato*) manner at about half its proper length, a dash (—) or “staccato” mark placed over or under a note gives it a sharp delivery, occupying only about one quarter of its proper length.

36e. *The Hold or Pause* (∞) placed over or under a note means that the performer may give any length to it according with his own taste.

36f. *A Triplet Sign* thus ( $\frac{3}{\text{ }}$ ) is placed over or under three notes which are to be sung in the time of two. A corresponding sign is used when four notes are to be sung in the time of three, or five notes in the time of four.

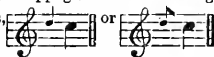


36g. *A Repetition of Words* is indicated by  $\frac{||}{\text{f}}$ .

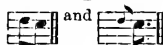
36h. *A Repetition of Music* is shewn in several ways. If it is only a single measure, a slur is placed over the measure with the word *Bis*, or twice. If a passage has to be repeated, the words *DA CAPO*, or the letters D.C., are used for "Repeat from the beginning," and *DAL SEONO*, or D.S., for "Repeat from the sign"—this S being used for the sign. [Dots placed commonly against a bar and between the lines of the Staff are often placed at the beginning and end of a repetition.]

[36i. *Appoggiatura & Acciacatura*.—The old writers were so afraid of introducing what we now call in *Harmony* the Downward Oblique Forestroke, that they wrote

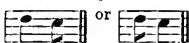
these piquant dissonances in small notes, and called them *Appoggiaturas* or "leaning notes." Thus,



was written for this



instead of



But

there is another ornament called the *Acciacatura*, or *Short Appoggiatura*. It is always expressed by a small note of less time than the *Appoggiatura*. An exceedingly short time is given to it, and even that is taken rather from the previous note than from that before which it is placed].

36k. *Taa-taing and Time laa-ing*.—Taa-taing is the practice of using the time-names above as mnemonic syllables, helping the memory in correctness of time, as the Tonic Sol-fa syllables help it in correctness of tune. Time laa-ing is the practice of singing rhythms to the open syllable *laa*. See "Standard Course," pp. 7, 8, 10.

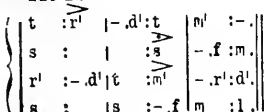
36l. *Six-pulse measure*. The time chart on p. 34 does not give all the possible combinations of rhythm; that would be impossible in a small space. But it is necessary at this stage to study six-pulse measure. For a diagram of varieties of six-pulse measure, see p. 215 of "The School Music Teacher."

37. *Irregular Accents*.—When the mind has been well accustomed to the regular recurrence of the accents of the measure, it can be surprised, and sometimes agreeably surprised, by an *irregular* accent, or by a change in the speed of movement when these are introduced for a special effect. The commonest case of irregular accent is made by taking the accent earlier than its proper place—anticipating it. It is called *Syncopation*.

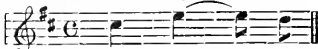
37b. *Illustrations*.—Some of the more minute and delicate irregularities of accent will be described in the book on Expression. The following are examples of syncopation,—an effect which gives us the "unexpected" in Time, just as a discord gives us the "unexpected" in Tune. The example *a* is taken from Handel's "Amen" Chorus. It shows three syncopations, each followed by the assertion of the regular accent in another part.



KEY D.



In the Staff notation the first syncopation is shown more markedly thus,—



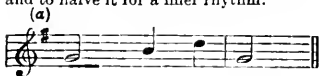
[37c. *Tie (or Bind), Slur, and Group*.—

In the last example, this mark (—) was used to show that a note was continued from the end of one measure to the beginning of the next, and also to show that a note was continued from a weak pulse into a medium pulse. When thus used, it is called a *Tie* or *Bind*.] When the same mark, or in the Tonic Sol-fa notation a horizontal line under the notes, is placed over or under *different* notes it means that the tones thus indicated should glide smoothly one into the other, and it is called a *Slur*. [When quavers are joined together by their tails, or grouped, in vocal music it is not necessary to add the slur.]

37d. *Syncopated Slur*.—A slur moving from a weak pulse or part of a pulse to a stronger one gives the accent to the first tone. It is little used except in instrumental music. See Beethoven's "First movement," p. 200, meas. 6, Haydn's "Finale," p. 207, meas. 15 to 17

38. **Rhythm.**—The plan on which the time-divisions of a phrase are arranged is called a Rhythm. Rhythms which are marked out chiefly by the strong accents of the *Measure* we call *Broader Rhythms*, and those which are distinguished chiefly by the soft accents of the *Pulse* we call *Finer Rhythms*.

38b. *Illustration.*—Thus, the examples (a) and (b) are cast in the same Rhythmic mould—are the same rhythm—though with different Tune-forms. This rhythm is *broad*. But examples (c) and (d) shew the same rhythm in a *finer* form. The Rhythms (a) and (b) would both be called TAA -AA TAA TAA TAA -AA; Rhythm (c), TAA TAATAI TAA; and Rhythm (d), TAAtefe TAA. It is usual to double the length of each note for a broader rhythm, and to halve it for a finer rhythm.



KEY G.

| d :— | m :s | d :— ||



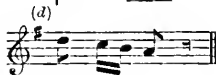
KEY G.

| s :— | f :m | r :— ||



KEY G.

| s :f .m | r ||

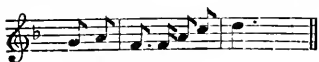


KEY G.

| s .f .m :r . ||

39. **Effects of Rhythm.**—It is difficult to separate the mental effect of a rhythm from that of the *tune* which accompanies it, but it is worthy of notice that certain rhythms associate themselves with certain states of mind, and that, as with the mental effects of the tones of the Scale, the effects of rhythms are greatly modified by the rates of movement.

39b. *Effects of TAAfe.*—When sung slowly TAAfe produces a somewhat languishing and tender effect; it is as though it were a substitute for TAATAI, and that we avoided the boldness by lengthening out the first note. We find it many times (contrasted with TAATAI) in “Auld lang syne,” and “The harp that once through Tara’s halls.”



KEY F.

.s, | d .,d :d .m | r .,d

:r .m | d .,d :m .s | l :— ||



KEY E♭.

.d | s .,l :s .m | l .,t

:d .l | s .,m :r .,m | d : .||

Yet better examples in “Once I loved a maiden fair,” and “Home, sweet home.”



## KEY G.

| m ., m : m . m | r . m : d

| r . r : r ., m | r : d ||



## KEY E.

. d | m ., f : f ., s | s ., m

: m | f ., m : f . r | m : - . ||

But when TAAfe is sung quickly, it produces a gay and sprightly effect. It seems as though it were substituted for TAA, and an additional bright tripping note added to it. We find it in "Gaily the troubadour," and "Charlie is my darling."



## KEY Eb.

| m : s ., m | d ., d : d

| r : d ., r | m : d . ||



## KEY F.

. m | l ., t : d ., r | m

: l ., m | f : l ., f | m : l . ||

The same rhythm in its broader form of TAA-AATAI, especially when set off by three or six-pulse measure, produces similar effects. We find it slow and tender in "Grave of Eulalie," and "Isle of beauty."



## KEY G.

: s, d | m : - d : m . l | s : -

: d . r | m : - f : s . d | r : - ||



## KEY Eb.

| m : - r | d : d | s : - f | f : m ||

We find it quick and blithesome in "Happy we," and "Bonnie Dundee."



## KEY C.

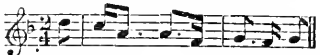
: s | d' : - r' : d' | t : - l : t | d' : m : s | d : - : - ||



## KEY F.

: d | m : - r : m | f : - m : f | s : f : s | l : - ||

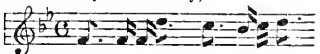
39c. *Effects of tafa-AI.*—This rhythm is the reverse of TAAfe; it is TAAfe sung backward. When sung quickly it has a peculiar blithesomeness of character. It is often set off by TAAfe in its neighbourhood. It is often called, though incorrectly, "the Scotch snap." We find it in "For auld lang syne, my dear."



## KEY F.

. l | s, m . - : m ., d | r ., d : r . ||

"Gin a body meet a body,"



## KEY Bb.

| s, ., s, : s, s, m . - | r ., d : r, m . .

| s, s, . . : l ., s, | d : - . ||

and "Within a mile of Edinboro' town"



KEY G.

.l | s,m,- :m,d,- | l,d,- :s,d,-

| m,s,- :r ,m | d : ||

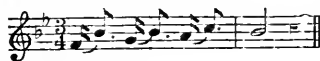
Sung a little more softly its effect is touching, as in "What fairylike music,"



KEY A.

:m,r | d,m,- :r,f,- | t,r,- | d :- ||

and "Robin Adair."



KEY B $\flat$ .

| s,d,- :l,d,- :t,r,- | d :- : ||

The broader form of this rhythm is TAATAI-AA. It is well known in "My lady is as fair."



KEY B $\flat$ .

| d :- :r|m :d,s, | l,t,:d | d,t,:- ||

39d. *Extended Rhythms.*—The study of this subject may be carried much further. It is interesting to notice, for example, how Handel takes the rhythm TAA -AATAI TAATAI and clothes it with various tune forms in "And the glory,"—

"And the glory."

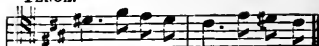
SOPRANO.



KEY E.

{ | d'f :- .l :s.f | m :- .s:f.m ||

TENOR.



KEY E.

{ | t :- .r' :d't | l :- .d't.l ||

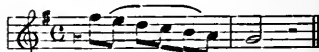
how Mozart uses the rhythm SAA TAATAI TAATAI TAATAI TAA -AA in the middle of "Cum Sancto Spiritu," 12th Mass,—

"Cum Sancto Spiritu."



KEY G.

{ | :d't,l:s:f,m | r :- | : ||



KEY G.

{ | :t.l|s:f,m,r | d :- | : ||



KEY C.

{ | f' :- | : :t.d'|r't:d'r' |  
:f.s|l.f:s,l | t :- | :  
r' :l | - :f :s,l | t.s:l,t  
:r.m|f.r:m,f | s :- | : }

{ | m' :- | :d' | - :r' | - :m' |  
:m.f|s.m:f.s | l :f | :t  
d' :s | - :m | l :- | t :-  
:d.r|m.d:r.m | f :- | s :- }

and how Mendelssohn uses the rhythms TAATEFE TAA, and TAA -AATEFE TAA in describing the stoning both of Stephen and of Paul. Many other cases might be quoted.

# MUSICAL THEORY.

## BOOK II.

### THE MINOR MODE AND TRANSITION.

#### THE MINOR MODE.

40. **The Ray and Lah Modes.**—A mode of using the Common Scale which makes *Ray* the most prominent tone in a tune or part of a tune, is called the *Ray* Mode. The mode of using the Common Scale which makes *Lah* predominate, is called the *Lah* Mode. These, as well as other Modes (see p. 13, above), partake of the character and mental effect of the tone on which they are founded. The *Ray*, or more properly (to make *Ray* tune with *Lah* and *Fah*) the *Rah* Mode (see above, p. 7, par. 9*d*) has a “hopeful,” prayerful effect. The *Lah* mode has a more markedly sad and sorrowful effect (see p. 19.) Both modes, however, having Minor *Thirds* are called Minor Modes.

40*b*. *Causes of Predominance.*—A tone may be made to predominate in any tune or passage—1st, by being put in the cadence or close of a musical line where the ear receives a strong impression; 2*nd*, by being much used, especially on the strong pulses of the measure; and 3*rd*, by being approached from its Perfect Fifth above, or Fourth below. These things intensify the mental effect of a tone. See p. 13 above, and further, St. Co., p. 83.

40*c*. *Differences between the Rah, Lah, and Doh Modes.*—When a tone is thus made prominent it is important that the relations of other tones to it should be well understood. It will be seen from the diagram at the side that in both the *Rah* and *Lah* Modes the Third of the Mode is minor. The same may be said of the Seventh in each of these modes. See above, pp. 9, 11, 12. But there is a difference in their Sixths, the *Rah* Mode having a Major Sixth, and the *Lah* Mode a Minor Sixth; so that *fah* in the *Lah* Mode and *te* in the *Rah* Mode are tones which distinguish these two Modes from each other. In other words, the differ-

ence lies in the upper part of the Modes, and it is the difference between the melodies *d' t l* and *s f m*. In the *Doh* Mode the Third, the Sixth, and the Seventh are all Major. Comparing the places of the Little Steps in the different Modes, we notice that they lie between the Third and Fourth and Seventh and Eighth in the *Doh* Mode, between the Second and Third and Sixth and Seventh in the *Rah* Mode, and between the Second and Third and Fifth and Sixth in the *Lah* Mode. In stepwise melodies these places of the semitones minister to the characteristic effect.

<i>Rah</i> Mode.	<i>Doh</i> Mode.	<i>Lah</i> Mode.
r'	d'	l
	t	
d'	/	\ s
t	l	f
l	s	m
	f	r
s	m	
f	/	\ d
m	r	t
	d	
r'	d	l

40*d*. *Dorian and Aeolian.*—The Greeks call their Modes after different districts

of their country. But unfortunately different Greek writers gave the same name to different Modes, and the ecclesiastical writers of the sixteenth century altered the names again. Accord-

ing to the system of names last used, the Doh Mode would be called Ionian; the Ray mode, Dorian; and the Lah Mode, Æolian.

41.—**Old Minor Tunes.**—Before modern *harmony* (see above, p. 5) was invented, composers commonly wrote minor tunes either in the Rah or Lah Mode, and they sang these slowly when they wished to express sad and sorrowful sentiments, and quickly when they meant a lively abandonment of emotion, or a mock solemnity. They did this without altering any of the intervals of the Common Scale, thus retaining the distinct character of the two Modes.

41b. *Examples.*—"John Anderson, my jo" is an ancient ecclesiastical tune, in the Rah Mode, to which Burns adapted new words. The following is copied from Mr. Colin Brown's "Royal Edition of the Songs of Scotland." Mr. Macfarren also, in his lectures, speaks of the "flat seventh" in old copies of this tune. "My love's in Germany" is an old tune, in the Lah Mode, which is also copied

from the "Royal Edition." Mr. Brown, who lived as boy and youth in the Highlands of Scotland, had the best means of knowing the original traditional forms of these tunes which are still so sung. Notice also that the sorrowful or "minor" effect can be produced without using either the Seventh or Sixth of the Mode—simply by emphasizing *lah*, as in "Munich."

#### JOHN ANDERSON, MY JO'.

KEY F.

:r.d | l, :r | r :m | f :— | f :s.f | m :—r | d :t, | d :— | }

:r.d | l, :r | r :m | f :— | f :s | l :—s | f :s | l :— | }

:d' | s :—s | f :l | d' :— | l :l | s :—f | m :f | s :— | }

:f.s | l :f | s :m | f :r | l :r.d | l, :r | r :d | r :— | ||

#### MY LOVE'S IN GERMANIE.

KEY C.

:m | l ,t:l | s | m :r ,d | d' :t | l | r' :d' ,t | l ,s | m ,r:m | s



## MUNICH.



42. **The Modern Minor.**—When the first systematic attempts at the singing together of voices taking different parts were made, it was found that the sharpening of the Seventh, in the *Rah* and *Lah* Modes, improved the harmonic effect. It was also found that the cadences of the *Rah* Mode did not sound well with harmony. Thus the Modern Minor was founded upon the old *Lah* Mode, with a sharp Seventh, and the *Rah* Mode gradually fell into disuse. After a considerable time the principal tone of a Mode (whether *Doh* or *Lah*) came to be called the Tonic, and the Fifth above (called Dominant) and Fifth below (Subdominant) were regarded as its recognised attendants. The *Doh* Mode was spoken of as the one Major Mode, and the *Lah* Mode with its alterations as the one Minor Mode.

42b. *Power of the Fifth.*—There is a peculiar and sympathetic relation between any tone and the Perfect Fifth above it. See “*Statics*,” pp. 59 to 60. Moreover the Fifth itself is a very definite interval—more clearly marked to the ear than any other beside the octave. See “*Statics*,” p. 56. Every tone may be said to give birth to its Over-Fifth, and to “lay hold of” its Under-Fifth. But when a particular tone is chosen, not only to be itself a cadence tone, and to be emphatically employed throughout the tune, but

to have its attendant *Fifths* also emphasized, then its importance is greatly magnified.

42c. *Modal Relation.*—The introduction of harmony compelled a closer study of the intervals of a Mode; for sounds heard together are more easily compared than sounds heard one after another. Thus it was that the importance to the Predominating Tone of its Over-Fifth or Under-Fourth, and also the importance of its Under-Fifth, came gradually to be

recognised by musical men. It was found that in giving importance to these tones *additional* importance was also given to the Predominating Tone, on which they were the acknowledged attendants. In the early part of the last century, this relation of tones to the Mode-tone—this “modal relation”—was increasingly felt, and the name *Tonic* was given to the “Predominating” tone of a Mode, *Dominant* to its Over-Fifth, and *Subdominant* to its Under-Fifth. These were the most important. Other names were added, such as *Mediant* for the tone about half-way between Tonic and Dominant, *Submediant* for the tone about half-way from the Tonic down to its Subdominant, *Supertonic* for the tone next above the Tonic, *Leading-tone* or *Sub-tonic* to the sound a Little Step below the Tonic. *Subtonic* is better used for a sound (like *Soh* in the Lah Mode) which is a Full Step below the Tonic.

42d. *Examples*.—Thus, in the Doh Mode, with which we are already familiar, *Doh* is the Tonic, *Soh* the Dominant, *Fah* the Subdominant, *Me* the Mediant, *Lah* the Submediant, *Ray* the Supertonic, and *Te* the Leading Tone. In this as in other Modes, since modern harmony began, important places are given, especially in cadences, to the Dominant and Subdominant, and this adds to the importance of the Tonic. Harmony demanded to impose upon the various Modes then in use its own principles. Among these was its love of a Major Chord (see above, p. 6), and the Doh Mode alone was found to possess these bright Major chords for both the Dominant and Subdominant as well as for the Tonic. This has given to the Doh Mode a greater pre-eminence than it possessed before. In the Rah Mode *rah* is the Tonic, *lah* the Dominant, and *soh* the Subdominant. Thus both Dominant and Tonic would have Minor chords, and

two Minor chords coming together in a cadence were found too much for the ear. In the early contrapuntal writings, the Dominant was made Major by altering its Third *doh* into *de*. Even then the two Major chords of Subdominant and Dominant coming immediately before the Minor Tonic, were felt to outshine and discredit it by their brightness. The cadence was not satisfactory, and the Rah Mode fell gradually into disuse. In the Lah Mode, *lah* is the Tonic, *me* the Dominant, and *rah* the Subdominant. Here the case seemed worse to begin with, because both Dominant and Subdominant as well as Tonic had Minor chords. At first the contrapuntists gave a Major chord to the Tonic by altering its Third, *doh*, into *de*, but this deprived the chord Lah of its true character and mental effect. Next they altered the Dominant, by sharpening its Third, *soh*, into *se*. And this was found satisfactory, for it prevented two Minor chords coming together in a cadence and it brightened the cadence without taking from it all its mournful effect. See further, “Construction Exercises,” p. 90, “How to Observe Harmony,” p. 75, and Book V of this present work, p. 319.

42e. *Historical Specimens*.—In old printed books and manuscripts these two phenomena may be observed. First, the Seventh of the Minor Mode, say in the Gregorian Tones, is printed for the priest who sings alone, *without* a sharp, but in the response of the four-part choir it is printed *with* a sharp. Second, in many cases the sharp is placed not before the note but a long way above it, to indicate that it was an optional sharp, and in those old days, rules used to be given for taking the Seventh sharp in some cases and flat in others. See my “Historical Specimens.” These are interesting relics of the transition time between melody and harmony.

43. **The Sharp Seventh (se).**—The Sharp Seventh of the Lah Mode is called *Se*. In modern Minor music it is a constituent part of one of the chords of the Mode. It is essential to the harmony. But its introduction creates an unpleasant melodic interval from *Se* down to *Fah*. To avoid this, the Flat Seventh *Soh* is preferred when it can be taken as an incidental or passing tone in a *downward* melody, but it is not used as an essential tone of a chord, except in the Bass when the Bass melody moves downward, thus *l s f*, and sometimes when a Minor phrase is passing into a Major one.

43b. *Historical Changes*.—Thus it was that a Sharp Seventh came to be used in the tune of “John Anderson,” quoted

above, p. 40, and the tune was written in the Lah Mode, at the expense of creating a new “accidental” (see p. 15) at the end



of the fourth measure. The following is copied from Wood's "Songs of Scotland" | was also altered. In Wood's "Songs of Scotland" it appears as below.

JOHN ANDERSON, MY JO'.

KEY Bb.\*

:l, | m, :l, | l, :t, | d :- | d :r.d | t :l, | s, :fe, | s, :- | -  
 :l, | m, :l, | l, :t, | d :- | d :r | m :-, r | d :r | m :- | -  
 :s | m :-, r | d :m | s :- | f :m | r :-, d | t, :d | r :- | -  
 :d.r | m :d | r :t, | d :l, | m :l, | m, :l, | l, :se, | l, :- | - ||

MY LOVE'S IN GERMANIE.

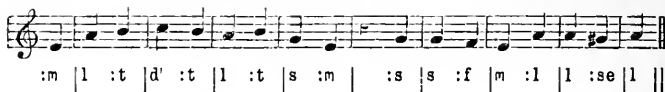
:m | l „t:l.s | m :r „d | d' :t.l | r :d' „t | l „t:l.s | m „r:m.se  
 | l :- | - :l „t | d' „t:d'.r' | m' :r' „d' | t „d':r'.t | s :d'.r' | m' „l:l.s  
 | m „r:m.se | l :l „m | d' :d'.r' | m' „l:l.s | m „r:m.se | l :- | - ||

We have Rink's authority for saying | cadence in the tune "Bremen" was as  
 that the true old version of the first | follows:—

\* It is now more usual to give the pitch of Lah in minor tunes.

## BREMEN.

## GERMAN CHORALE.



It is now generally printed thus—



43c. *Leading Tone (se).*—Although the harmonists lost something of the solemn sadness of effect by sharpening the Seventh of the Minor Mode, we must allow that they gained a certain delicate tenderness in its place. They made the *se* act towards *lah* as *te* does to *doh*, clinging to it and leading up to it with an easy glide. It is the under Leading Tone to *lah*. It makes the upper tetrachord of the Minor Mode, *me, ba, se, lah* (see above, p. 8) sound more complete. The vibrational figure attached to *se*, if it were placed in Fig. 10, p. 5, would therefore be 37½. In the diagram on p. 9, it would be five index degrees below *lah*. In the perfect scale of “jots,” p. 16, *se*

would stand 2,803 jots below 22,185, or at 19,382.

43d. *The Augmented Second (f, se).*—By turning to the diagram on p. 9, it will be seen that the interval from *se* to *fah* is 9 index degrees plus 3=12, whereas the proper Minor Third, say from *lah* up to *doh*, is 9 degrees plus 5=14, or according to the perfect scale of *jots*, this “augmented second,” p. 14, is 6,888 jots, while a true Minor Third is 7,918 jots. It is two kommas all but a skisma too small. Nevertheless, this interval is sometimes used by modern composers, particularly when they wish to produce a certain hard effect.

Major.  
d'  
t  
l  
s  
f  
m  
r  
d  
t<sub>1</sub>  
a

Relative Minor.  
l  
se  
ba  
f  
m  
r  
d  
t<sub>1</sub>  
a

44. *The Sharp Sixth (ba).*—As another means of avoiding the unnatural gap left in the scale by the sharpening of the Seventh, the Sixth also is sometimes sharpened. This sharp Sixth is called *Bay*. It is not used as a chord-tone, but only as a dissonant incidental, or as a light passing or waving tone. The *flat* Sixth (*Fah*) is used whenever an *essential* chord-tone is wanted, and it is felt to be an important characteristic of the Mode. *Soh* and *Bay* are, then, the “occasional” tones of the Modern Minor. See diagram at the side.

44b. *The Melodic Submediant (ba).*—This sharp Sixth may be thought of as the melodic Submediant; for it is almost exclusively used for melodic purposes. In harmony it appears but rarely as a full-pulse dissonance. See “How to Observe Harmony,” ils. 174, 180. It commonly appears as a part-pulse dissonance. Its melodic imitation of *lah* in the Major Mode is its best apology. Another sharp Sixth of the Minor Mode sometimes occurs in a

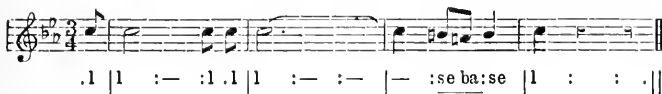
chromatic chord. See “How to Observe Harmony,” ils. 205 to 209, and 224. But that, as will be shown in Book V., is *fe* not *bay*, and is a komma higher. As *bay* is exclusively used in imitation of *lah*, so it sounds best when it best imitates the just intonation of *lah*, and is taken a true Minor Third (14 degrees, p. 9, or more perfectly, 7,918 jots, p. 16) below its Tonic. If we sang *fe* instead of *bay* in the following examples, we should lose the sad *Lah*-like effect, and put something hard and sharp in its place.

44c. *Examples.*—The sharp Sixth is used in such passages as the following:—

(Waving.)

QUI TOLLIS.

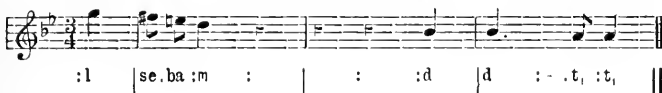
MOZART'S "12th Mass."



(Passing)

FROM THIS DREAD SCENE.

HANDEL'S "Judas."



(Stepwise.)

TU SOLUS.

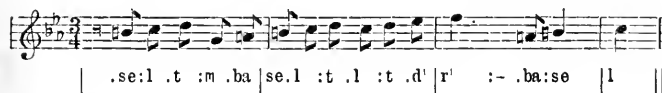
MOZART'S "12th."



WE NEVER WILL BOW DOWN.

(Leaping.)

HANDEL'S "Judas."



44d. *Essential Distinction of Major and Minor Modes.*—It will be seen from the above that, except for harmony, the sharp Seventh is not absolutely essential to the Minor Mode; that except occasionally for melody, the sharp Sixth is certainly not essential—the flat Sixth being regarded as an *important characteristic* of the Mode. The *essential* differ-

ence is that the Minor Mode has a Minor Third, and the Major Mode a Major Third, for the first Third *above* its Tonic. But in the approach to the Tonic from *below*, the modern Minor (not the old Lah Mode) is continually *imitating* its relative Major. Thus the *essential* tones of the Minor Mode are *doh* and *fah*.

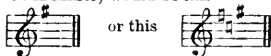
45. **Scale, Key, and Mode.**—A *Scale* is a certain set of tones, within an Octave, which it is agreeable to sing as a melody upward or downward. Various Scales might be invented, but the Common Scale—that which is found to suit best our human ears and our human nature—has the relations described at pp. 5 to 12, above. By a *Key* is meant this Common Scale with its *Doh* fixed to some particular *pitch tone*. When it is fixed to the pitch tone C, it is called the *Standard Scale*, or Key of C. When this Common Scale is fixed to B $\sharp$ , it is called the Key of B $\sharp$ , when fixed to A it is called the Key of A, and so on. A *Mode* is a certain *way of dealing* with the tones of this Scale in the course of a tune, making one tone come out as a Tonic, another as its Dominant, and so on. The place of *Doh* in the Scale (p. 12) is the same whatever the Key and whatever

the Mode. The word *Scale* refers to arrangement of intervals, the word *Key* refers to the pitch at which a Scale is taken, and the word *Mode* refers to the relative importance given to particular tones of the Scale or Key. The Common Scale corresponds with the Major Mode. The Greek philosophers built their Common Scale on their old Minor Mode, but our Modern Minor was too changeable to be used as the Scale by which other Modes are measured. The word Key as we use it, for a "pitch indicator," corresponds with the Major Mode. We might have given the pitch in accordance with the Relative Minor, but we gave preference to the Major, because it is more used, and because the Staff Notation signatures did so before us. Besides, the Minor cannot stand alone like the Major—is not so independent and satisfactory. The habit which has arisen of naming the pitch of the music sometimes from the Major and sometimes from its Relative Minor, is a very confusing one to the musical thinker. It is better to choose one of the Modes for the indication of pitch, and we prefer the Major for the reasons given. But students s'ould remember that they will often see the phrase "Minor Key" when Minor Mode is meant, and Key of A Minor for the "Key of C, Minor Mode." See diagram, p. 50.

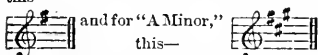
45b. *Signature of Minor Mode.*—The signature, both in the Sol-fa and the Staff Notation, is the signature of the Key, not of the Mode. Hence there is no change of signature when there comes a change of Mode. See the top of "Extended Modulator," pp. 50. This practice arose naturally, in the history of the Staff Notation, before modern harmony was developed. But even in the *Modern Minor*, as the sharp Seventh is not exclusively used, and the sharp Sixth is but little used, it is found more convenient simply to add these sharps when they are wanted. If the signature were changed for them or only for the sharp Seventh, the signature of B $\flat$ , Minor Mode (called also G Minor) would be this—



and the signature of C, Minor Mode (also called A Minor) would be this—



Some have even proposed for "G minor," this—



thus using the same signature as for the Major Mode based on the same pitch tone—Major of the same tonic. This last plan would require a flat or natural on

the Third of the Mode whenever it occurred, and sometimes on the Seventh of the Mode, and most commonly on the Sixth. All these plans would create confusion of eye and mind, and this fact is a strong argument for maintaining a distinction between Key and Mode. The signature of what is called "A Minor" would be, "Key C, *Lah* is A," the signature of what is called G Minor would be "Key B $\flat$ , *Lah* is G," and so on. Thus the absolute pitch even of the Minor Tonic is given, and the true relation of Key and Mode is still maintained. Indeed on this point the two notations perfectly agree. Some are dissatisfied with this state of things. They say that the Minor is as much a Key (they mean in our sense as much a Mode) as the Major, and that the rules of chordal progression and the resolution of dissonances being the same in both cases, it would be better to have the same notation and the same sol-fa syllables. No doubt the *Modal Relation*, of which we have spoken above, is the same in both Modes, but they differ considerably in the details. See "How to Observe Harmony," p. 76, and below, p. 321. It is better, therefore, that they should be separately treated.

45c. "*Forms of the Minor Scale.*"—The modern Minor is so variable that we prefer not to call it a Scale, because the word Scale generally implies something fixed and settled. Some books, however, assume that there must be a Scale for

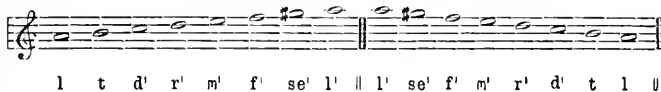
everything that is sung. And to account for the *variable* character of the modern Minor they are obliged to set out the theory that there are at least four different *forms* of "the Minor Scale." In order to fit this theory to the facts of the case they would have to suppose that in the course

of a single tune the composer hops from one of these "forms" to another! How much *closer to the facts* is the theory that there is one "mode" with two of its tones "variable" according to certain circumstances. Nevertheless the student should remember these "forms."

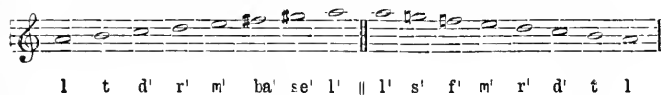
## THE NATURAL "DIATONIC" FORM.



## THE HARMONIC OR "CHROMATIC" FORM.



## THE MELODIC, OR "ASCENDING AND DESCENDING" FORM.



## THE MELODIC FORM, USED BOTH ASCENDING AND DESCENDING.



45d. "Tone," "Diatonic," "Mode."—These words are used in different senses. By a *Tone* we mean a *musical sound* (p. 1), but the word is often used to represent the interval of a Step (p. 9), and "Semitone" is used for a "Little Step." *Diatonic* means literally "through the tones," and we understand it to refer to a stepwise motion up or down the Common Scale. But the phrase "Diatonic Scale," is often used, and it is thus defined—"A scale of eight different sounds, separated by five tones and two semitones, is called a Diatonic Scale." This definition would

include the ascending melodic form of the Minor (above, par. 45c) as a Diatonic Scale. By the word *Mode* we have understood such a "mode" of ordering a tune—especially by setting up the relation of Tonic, Dominant, and Subdominant—as to bring into prominence a certain tone of the Scale. Others aiming at the same point give what seems a different definition, as follows—"The *order* of these tones and semitones—the peculiar manner or *mode* in which they can be arranged—will vary with the note on which the Scale begins and ends."

46. **Mental Effects in the Modern Minor.**—The Mental Effects of the tones of the Common Scale are caused by their *Scale Relation*, or “the way in which they harmonize and dissonate one with another.” See above, pp. 17 to 19. The Modal Relation of which we have spoken above did not alter the Mental Effects of the tones, but only intensified the effect of those tones which were chosen as Tonic, Dominant, and Subdominant of a Tune. This will be felt by anyone who sings the simple tunes above, p. 40. But the Modern Minor is *more than a Mode*, because it alters not only the Modal but also the *Scale Relation*, and thus to some extent the mental effect of the tones. It is also *less than a Scale*, because its alterations of Scale Relation are only occasional and variable. Hence some care is needed in studying its mental effects.

46b. *Doh* in a Ray Mode tune is almost as bold and strong as in a *Doh Mode Tune*. It is the same in a purely *Lah Mode tune*. But the Modern Minor not only sets up a new Dominant, Subdominant, and Tonic, but *alters* the Dominant and sometimes also the Subdominant of *doh*. So that *doh* is left without its accustomed attendants and supporters. Besides this, the ear being chiefly used to the *Doh Mode*, the new Leading-tone *se* gives the mind to expect a *doh* to follow with its accustomed Major Third above. The *doh* is thus obliged to intrude itself where the mind does not ask for it, and assert, somewhat sullenly, its unaltered determination and firmness. In these cases *doh* gives us the sense of hard struggle against difficulties. But when it appears in the same harmony with *fah* and *lah*, even in a Modern Minor tune, *doh* is quite itself again.

46c. The sharp Seventh also affects the Fifth of the new Mode, *me*, especially when they are heard together in the same chord. The *me* with its surroundings thus altered (see p. 17) loses much of its gentleness and peacefulness, and has a firmer and harder effect.

46d. Another tone “altered in its surroundings” by the sharp Seventh, is *te* when it occurs in the same chord with *se*. After hearing the *se* the mind has a natural tendency to expect from *te* the same mental effect which it had been accustomed to expect from *ray*, in the *Doh Mode*, after hearing *te*. Besides this, the new “modal relation,” especially with harmony, constantly requires the *te* to go downward to *lah*, and but rarely allows it in its old habit of clinging to *doh*. These changed circumstances certainly modify the piercing effect of the old “note-sensible,” but when, even in the Modern Minor, *te* is harmonized with *rah* and *fah* it asserts its old effect again.

46e. The *ray* in the Modern Minor, as in the *Lah Mode*, is really a *komma* lower, and becomes *rah* (p. 7). Its effect is better described by the word “prayerful” than by the words “rousing” and “hopeful.”

46f. The effect of *lah* is certainly modified when it is preceded by *se* instead of *soh*; it gives us an idea of “the refinement of sorrow” instead of “the abandonment of grief.” But, even in a Modern Minor, when *lah* occurs away from these changed surroundings, as in the chord of its Submediant *fah*, its old character is reclaimed.

46g. *Fah* carries its “desolate” effect into the Modern Minor without change. It does not retain its old distinction as the Subdominant, but it constantly occurs in the Subdominant chord, and is itself, as appears above, a characteristic of the *Lah Mode*.

46h. *Soh*, in the Modern Minor, seldom occurs, and very rarely as the Fifth of a *doh* chord; it comes in as a “flat” where the new Mode had taught us to expect its “sharp.” Thus it loses much of its brightness of effect.

46i. The effect of *se* is manifestly an imitation of *te* in the Major Mode, as that of *bah* is an imitation of *lah*.

46k. *Summary.*—Thus, notwithstanding the disturbing influence of *se* and *bah*, the tones *te*, *ray*, *fah*, and *lah* (the old emotional or leaning tones of the scale, p. 17) change their mental effect very little if at all. *Doh* retains all its firmness, though under difficulties, and the greatest damage the sharpening of the Seventh does, is to *soh*, which it displaces in the ear, and to *me*, which it harmonizes with a Major instead of a Minor Third. This being so, Tonic Sol-faists do not teach the Modern Minor as a new and separate scale. Their pupils have nothing new to learn except the frequent intruder

and the occasional intruder *ba*. They find that the Minor Mode is best sung when the firm *doh* is kept in mind. In pitching a Minor tune they therefore strike the tone *doh* first and then the tones *lah, doh, me*. "You don't teach the Minor scale," said an old musician to a Tonic Sol-fa teacher. "No, but we can sing Minor tunes," was the

reply. The musician who had been drilling his class laboriously for a long time in the "melodic form of the Minor scale," with small effect, was surprised to hear a young Sol-fa class singing "Behold the Lamb." Experiences of this kind justify, we think, our *theory* of the Minor Mode.

**47. Modulation.**—Frequently in the course of a Major tune, a change is made to the Minor Mode, and more frequently in the course of a Minor tune the music changes into the Major Mode. This change of Mode is called Modulation. The commonest forms of Modulation are when the Major changes to the Minor or the Minor to the Major, without a change of key. A change to the Minor of the same key is called a Modulation to the Relative Minor. A change to the Major of the same key is called a Modulation to the Relative Major.

**47b. Examples.**—The commonest case of Modulation from Major to Relative Minor is at the ends of lines. See the first and second lines of "Jerusalem, the golden," and the second and third lines of "Battishill" below. The commonest case of Modulation from the

Minor to its relative Major is in a complete line or passage which is intended to brighten up the tune. See first and second line of the tune "St. Bride's," below. There are, of course, other cases of this Modulation more or less lengthened.

# JERUSALEM THE GOLDEN.

A. EWING.

KEY D.

:d | r :d | f :m | r : - | d :m | s :d' | t :se | l : - ||

# BATTISHILL.

KEY F.

:m | f :l :d' | s :f.m :r.d | d.r:m :r | d : - { :m | l : - :t | d' : - .t :l | se :l :f | m : - ||

# ST. BRIDE'S.

DR. HOWARD.

KEY C.

:l | m :l | d' :t | l :d' | s :d' | m' :r' | d' ||

F

## THE STUDENT'S MODULATOR,

GIVING THE STANDARD SCALE OF PITCH, WITH THE TRUE INTERVALS.

DOH is C <sup>♯</sup>		D <sup>♭</sup>		E <sup>♭</sup>		F <sup>♭</sup>		G		A		B		C <sup>♯</sup>		D <sup>♯</sup>		E <sup>♯</sup>		F <sup>♯</sup>		G <sup>♯</sup>		A <sup>♯</sup>		B <sup>♯</sup>		C <sup>♯</sup>				
Lah is a <sup>b</sup>		b <sup>b</sup>		c <sup>b</sup>		d <sup>b</sup>		e		f		g		a		b		c		d		e		f		g		a				
se		se		ba		t		d		l		m		r <sup>1</sup> <sub>r</sub>		s		d <sup>1</sup>		f		f <sup>♯</sup>		c <sup>♯</sup>		g <sup>♯</sup>		d <sup>♯</sup>		a <sup>♯</sup>		
r <sup>1</sup> <sub>r</sub>	s	d <sup>1</sup>	f						ba		t		m		l		r <sup>1</sup> <sub>r</sub>		s		d <sup>1</sup>		se									
d <sup>1</sup>	ba	t	m	l					f					DOH <sup>1</sup>		f		se				ba										
t	m	l	r <sup>1</sup> <sub>r</sub>			se			ba		B <sub>j</sub>		TE		ta		le															
l	r <sup>1</sup> <sub>r</sub>	s	d			ba		t <sub>1</sub>		m		A		LAH		r <sup>1</sup> <sub>r</sub>		s		d		f		ba		t <sub>1</sub>		m		l		se
se	r <sup>1</sup> <sub>r</sub>	s	d			ba		f		b		la		se		ba		t <sub>1</sub>		m		l <sub>1</sub>		r <sup>1</sup> <sub>r</sub>		s						
	ba	t <sub>1</sub>	m	l <sub>1</sub>					d		f		SOH		G							se <sub>1</sub>		r <sup>1</sup> <sub>r</sub>		s						



s	d	f					ba	fe	#	t <sub>1</sub>	m	l <sub>1</sub>	r <sub>1</sub>	s <sub>1</sub>	d	f
ba	t <sub>1</sub>	m	l <sub>1</sub>	r <sub>1</sub>	s <sub>1</sub>	d	F	FAH	F			se <sub>1</sub>		aa <sub>1</sub>	t <sub>1</sub>	m
f			se <sub>1</sub>		ba <sub>1</sub>	t <sub>1</sub>	E	ME	E	l <sub>1</sub>	r <sub>1</sub>	s <sub>1</sub>	d	f <sub>1</sub>		
m	l <sub>1</sub>	r <sub>1</sub>	s <sub>1</sub>	d	f <sub>1</sub>		b	ma	#	se <sub>1</sub>		ba <sub>1</sub>	t <sub>1</sub>	m <sub>1</sub>	l <sub>1</sub>	r <sub>1</sub>
	se <sub>1</sub>		ba <sub>1</sub>	t <sub>1</sub>	m <sub>1</sub>	l <sub>1</sub>	D	RAY	D	s <sub>1</sub>	d	f <sub>1</sub>			se <sub>1</sub>	
r	s <sub>1</sub>	d	m <sub>1</sub>	l <sub>1</sub>	s <sub>1</sub>	f <sub>1</sub>	b	ra	#	ba <sub>1</sub>	t <sub>1</sub>	m <sub>1</sub>	l <sub>1</sub>	r <sub>1</sub>	s <sub>1</sub>	d
	ba <sub>1</sub>	t <sub>1</sub>	m <sub>1</sub>	l <sub>1</sub>	r <sub>1</sub>	s <sub>1</sub>	C	DOH	C	f <sub>1</sub>			se <sub>1</sub>		ba <sub>1</sub>	t <sub>1</sub>
d	f <sub>1</sub>		se <sub>1</sub>		ba <sub>1</sub>	t <sub>1</sub>	B <sub>1</sub>	t <sub>1</sub>	B <sub>1</sub>	m <sub>1</sub>	l <sub>1</sub>	r <sub>1</sub>	s <sub>1</sub>	d <sub>1</sub>	f <sub>1</sub>	
t <sub>1</sub>	m <sub>1</sub>	l <sub>1</sub>	r <sub>1</sub>	s <sub>1</sub>	d <sub>1</sub>	f <sub>1</sub>	b		#		se <sub>1</sub>		ba <sub>1</sub>	t <sub>2</sub>	m <sub>1</sub>	l <sub>1</sub>
	se <sub>1</sub>		ba <sub>1</sub>	t <sub>2</sub>	m <sub>1</sub>	l <sub>1</sub>	A <sub>1</sub>	l <sub>1</sub>	A <sub>1</sub>	r <sub>1</sub>	s <sub>1</sub>	d <sub>1</sub>	f <sub>1</sub>		se <sub>1</sub>	

**47c. Plan of Teaching.**—This relation between the Major and its relative Minor is a great assistance in teaching the Minor Mode. By contrasting phrases of similar shape and waving (though it may be with somewhat different intervals) in the two Modes, the unsubstantial, weird, shadowy character of the Minor is impressed on the mind. It is not until the pupil learns to recognise this character, that he is able to sing with confidence. If instead of this the mind is attracted to the question of interval it misses the mental effect, and nothing helps correct singing like a consciousness of the effect to be produced. See "Teacher's Manual," pp. 433 to 444.

**47d. Mental Effects of Modulation.**—Notice that in Modulation to the relative, while the *particular tones* change their mental effect only slightly, the mental effect of the *passage* or line of the tune which thus modulates is *greatly* changed. In fact, the tune rises or falls to a new Mode in order to get the effect,—and it gets this new effect *because* the tones themselves have *not* altered materially, even in the Modern Minor. The effect is that of going into shadow and gloom.

**47e. The Word "Modulation."**—This word is much used in a two-fold sense. Originally it meant change of Mode, but when, along with modern harmony, changes of key were introduced, unfortunately writers did not give a different name to these different changes. Even now the word Transition is only partially established for this new purpose. The distinction, however, between changing the *pitch* of your scale and changing your *Mode* of using it is so important that all who value clear thinking and good teaching should be careful to maintain it in their own practice. Students must be prepared, nevertheless, to see the word Modulation used when only change of key is meant.

**47f. Memorizing the System of Keys.**—It is absolutely necessary for the student who would properly understand the subject of Modulation or Transition to memorize the system of keys, pp. 15, 50. To do this, notice first, that from left to right of the modulator each key is one-fifth higher, or (which is the same thing) one-fourth lower than the last, and that from right to left each key is one-fourth higher or (which is the same thing) one-fifth lower than the last. If the student finds it easy to calculate these "fifths up" or "fourths down," that will be enough for him. If not, let him notice next, that C standing in the middle of the system, it is easy to remember that F and G (adjacent letters of the alphabet) stand on either side of it, and that moving to

the left beyond F, we have the word "bead," moving to the right, beyond G, we have the same word, spelt backward, "daeb." It is seldom necessary to remember the extreme keys; but D $\flat$ , G $\flat$ , and C $\flat$ , are easily remembered from the more familiar D, G, C, and B, F $\sharp$ , C $\sharp$  from the more familiar B $\flat$ , F, C. The only way to commit this order well to memory is to *write* it from memory frequently, just as it stands on the top of the Extended Modulator. When this has been done, it will be useful, especially for Government examinations, to memorize the relative Minors,—thus, *doh* is C, *lah* is A, *doh* is F, *lah* is D. It may be some help to remember that the relative Minors always have the same name as the third sharp key, and the relative Majors the same name as the third flat key. This also can be learnt by frequently writing it from memory.

**[47g. Memorizing the Signatures.]**—Staff notation students should learn to remember the signatures by often *writing*, from memory, Figs., pp. 15, 50, writing the names of the Major keys above and those of the relative Minor below. This will not be difficult, if they remember the place of the first sharp and of the first flat. The tone above the last sharp is *doh*; sharpen the *fah* of that key and *soh* becomes the new key-tone. The tone below the last flat is *me*; flatten the *te* of that key and *fah* (or the tone on which the last flat stood) becomes the new key-tone. Or think of it thus:—After the first sharp, the sharps are placed in the order of falling Fourths and rising Fifths, until we come to five sharps, and there the fifth sharp, if placed up a Fifth, would require a ledger line, and therefore moves down a Fourth. After the first flat, the flats are placed in the order of rising Fourths and falling Fifths throughout the keys. It is important to maintain this symmetry of appearance (showing the sharps in rising lines and the flats in falling lines) because uniformity of practice promotes quickness and certainty of apprehension. The signatures of the bass and other clefs follow the same general rules. If one wishes to remember the names of the sharps or flats in a signature, it will be helpful to notice that they follow the same order as the keys themselves, thus, the sharps run F, C, G, "D, A, E, B," and the flats run "B, E, A, D," G, C, F.]

**[47h. Modulation in the Staff Notation.]**—As the signatures of a Major key and its relative Minor are the same, it is difficult in the Staff notation to see, at once, in which Mode the music stands. Perhaps the Minor is most easily dis-

tinguished by its sharp upon *soh*, especially in flat keys. The reader must be guarded against thinking of the third sharp key, when the sharp on *fah* comes in immediately after or before that on

*soh*. See further, "Staff Notation," p. 32. The general rule, of looking to the next full cadence, and seeing whether *doh* or *lah* is made the principal tone, will often be useful.]

### TRANSITION.

48. **Transition.**—During the course of most tunes there is a change of Key,—that is the *Doh* is taken at a different pitch. This "passing over" of the music into another key is called Transition. Transition without change of Mode we call Simple Transition. Transition with change of Mode we call Transitional Modulation.

48b. *Indefinite Naming.*—The word Modulation is commonly and loosely used—1st, for Transition; 2nd, for Transitional Modulation; and 3rd, for its original and true meaning—Change of Mode. It is important that in our thoughts and teachings we should avoid using one word for three things. See above, par. 47e.

48c. *Cadence, Extended, and Passing.*—

A Transition or a Modulation, which begins within two measures of the end of a "line" (not further back than the third-last strong or medium accent), and does not go beyond the line, we call a "Cadence" transition, or modulation. One which goes beyond those limits we call "Extended." One which is not in a cadence and does not extend more than two or three pulses we call "Passing."

49. **The First Sharp Key.**—The commonest form of Simple Transition is when the Fifth above the previous Key-tone is taken for the new *Doh*. This Transition is made in melody by *Fe* displacing *Fah*, and the introduction of a new "Leading-tone" under *Soh*. We call it Transition to the First Sharp Key. When this Simple First-sharp Transition moves from the Minor Mode of one key to that of another, there are additional changes; the old *Se* falls back into the place of *Soh*, and the new *Se* is created as a Leadingtone below *Me*. But in both cases the tones of the old key change their mental effects, and with them their names, so as to set up the old Scale relation around a new Key-tone. See the diagram at the side.

<i>Principal.</i>	<i>1st Sh. Key.</i>
<i>d</i>	<i>f</i>
<i>t</i>	<i>m</i>
<i>l</i>	<i>r</i>
<i>se</i>	
<i>s</i>	<i>d</i>
<i>fe</i>	<i>—t</i>
<i>f</i>	
<i>m</i>	<i>l</i>
<i>re</i>	<i>se</i>
<i>r</i>	<i>s</i>
	<i>d</i>
	<i>f</i>

49b. *Bridge-note.*—In the Tonic Sol-fa notation, whenever the Transition is longer than two measures, the tone on which the music "passes over" into a new key is indicated by a double note called a Bridge-note. The name of the tone in its new key is given, but the name it had in the old key is placed in small type to the left. Thus—

*sd* *r*<sub>l</sub>

&c. And in sol-faing both names are pronounced, the former very briefly, thus *s'doh*, *r'lah*, &c. Whenever the Transition is less than two measures long, it is deemed more convenient not to alter the

names of the notes, but simply to insert the new *fe* and the new *re* when they are required.

[In the Staff notation the first-sharp Transition is denoted by a sharp on the *fah* of the old key. In keys with flats in the signature, this sharp remove appears in shape of a natural. See p. 14, above. When the Transition is to "the Minor" there is a sharp (or in some flat signatures a natural) on the *ray* of the old key. See the examples below.]

49c. *Examples.*—First-sharp Transition from Major to Major is chiefly used in some middle cadence line or passage of the tune, to "brighten it up," if the *fe*

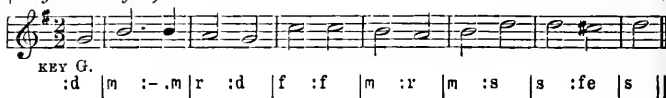
lies high in pitch, and to give it a touching effect if the *fe* lies low. In fact, *fe* is an intensified *te*. See p. 19. See the first two lines of "Winchester" and "St. Ann's," below. The Transition from

Minor to Minor is not much used, because the brightening effect is better obtained by modulation to the Relative Major. See "Statics," p. 92. But an example is given below.

## TUNE—"WINCHESTER OLD."

(Major to Major.)

Alison's Psalter.



## TUNE—"ST. ANN'S."

(Major to Major.)

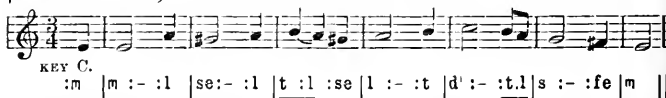
DR. CROFT.



## TUNE—"ST. MATTHEW."

(Minor to Minor.)

DR. CROFT.



49d. *Harmony and Transition.*—Harmony, by concentrating the whole Scale within a few chords, and thus setting up quickly a new Subdominant, Dominant, and Tonic, obtains a great power of making the mind promptly conscious of a Transition. Indeed, it is only since the invention of Harmony that Transition has been much practised. It is only with the help of Harmony that this subject can be fully understood. See "How to Observe Harmony," p. 47, and Book V.

49e. *Perfect and Imperfect.*—The notation of Transition by means of Bridge-notes we call the "perfect notation," because it presents the notes according to the new character and mental effect which they have assumed. The notation by "accidentals," as *fe*, *taw*, &c., we call the "imperfect" notation, because, while it shows the right pitches and saves the trouble of analysing a double note, it fails in this important respect.

49f. *Transmutation-tone.*—We call the tone represented by the bridge-note the "Transmutation-tone." But it should be remembered that the precise place at

which the transmutation is taken cannot always be fixed. It is often difficult to tell within two or three pulses exactly where the ear first feels or expects the transition. See "How to Observe Harmony," p. 48. Therefore the fixing of the "bridge-note" by a Tonic Sol-fa writer is a matter of judgment, and sometimes he consults the convenience of the singer.

[49g. *Key of One Sharp, and First Sharp Key.*—Staff notationists often call the key of G (see p. 50) "the key of one sharp." But this must be distinguished from our useful term "The first sharp key." Looking at the System of Keys, p. 50, the reader will see that when C is the *previous* key, G is its first sharp key, but D is the first sharp to G, and A to D, &c. Moreover in the flat keys Bb is first sharp key to Eb, F to Bb, and C to F, &c.]

49h. *Signature of First Sharp Key.*—In the Tonic Sol-fa Notation it is usual, in addition to the "bridge-note," to indicate both the name of the new key and of the new tone or tones which will be heard, by means of a signature placed over the

bridge-note. The new tone—"the distinguishing tone"—created by first sharp transition is *t*, and this is placed on the right-hand side of the key-name, thus—KEY A.t., KEY B2.t., &c. The singer is thus told what new tone to expect. [In the Staff Notation also, occasionally, and

in long passages, an entire change of signature takes place. In these cases the Staff Notation indicates the new tones as the Tonic Sol-fa Notation does,—giving, of course, their absolute pitch instead of their key-relation.]

**50. The First Flat Key.**—The next form of Simple Transition is when the Fourth above the previous key-tone is taken as the new *Doh*. This Transition is made in melody by *Ta* displacing *Te* and the introduction of a new "downward Leading-tone" above *Lah*. We call it Transition to the First Flat Key. When this Transition moves from Minor to Minor, the old *Se* falls back into the place of *Soh*, and a new *Se* is created as a Leading-tone below *Rah*. As in Transition to the First Sharp Key, the tones of the old Key change their names and mental effects, and set up the old Scale Relation around a new Key-tone. See diagram at the side.

1st Flat.  
Principal.  
s d'  
t  
f—ta  
m l  
se  
r s  
d f  
t, m

**50b. Notation.**—In the Tonic Sol-fa Notation this transition is indicated by the bridge-tone (see above, par. 49b) whenever it is longer than two measures, and by the "imperfect" notation, using *ta* and *de*, whenever it is very brief.

[In the Staff Notation this transition is indicated by a flat (or in sharp keys, a natural) on the *te* of the old key. When the Transition is to "the Minor," there is also a sharp, (or in some flat signatures a natural) placed on the old *doh*. The pupil must not confuse the idea of "first flat key" with that of "key of one flat." It is true that F is the first flat key to C, but C is also the first flat key to G, G to D, E2 to B2, &c. See diagram, p. 50.]

**50c. Examples.**—First flat Transition from Major to Major is chiefly used quite *passingly*, and seldom in a *cadence*, but it is also used in more *extended* forms. If the *ta* lies high in pitch, it appeals to the ear as though with an outcry for help. If low in pitch it gives a solemn effect to the phrase. The *ta* is an intensified *fah*,

see p. 19. See below an extract from "The Dead March in Saul," and part of the tune "Oberlin" Simple Transition of this kind, from Minor to Minor, is not much used. It would be very gloomy, having both the "flat key" and the "minor" effects together.

**50d. Transition without distinguishing tones.**—The ear's dislike to the "tritone" melodically used (compare above par. 10c, 11d, and 11e), makes the *frequent repetition*, or *emphatic delivery* of | t : l | s , sound like | m : r | d of the first sharp key, and | l : s | f , like | m : r | d of the first flat key. That is, the ear prefers to interpret them so, and to expect a little step underneath them. See "Standard Course," p. 50. If to this there is added in the Bass a movement "from dominant to tonic" of the new key, the feeling of transition is confirmed even though the "distinguishing tone" may be absent.

l, r  
se de  
s, d

(Major to Major.)

DEAD MARCH.

HANDEL.

KEY F.

| m : m | m : - . m | m . r . m : f . m | r : | f : f . s . l | f : - . l

| s . f : m . r . m . f | m : | s : s | s : - . s . l | ta . ta : ta . l | s ||

## " OBERLIN."

German

KEY B<sup>b</sup>.

| s<sub>1</sub> : d | t<sub>1</sub> : d | r : d . t<sub>1</sub> | d : d | m : m | r . d : t<sub>1</sub> |

| l<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : — || d : ta<sub>1</sub> | l<sub>1</sub> : l<sub>1</sub> | r : d | t<sub>1</sub> : — ||

50e. *Signature of First Flat Key.*—In the signature of the first flat key (see above, par. 49h) the new "distinguishing-tone," *fah*, is placed on the *left* hand of the key named, thus f.A.

50f. *Approach to Distinguishing-tone.*—The easiest approach to a distinguishing-tone in Transition, or Modulation, is by "step" rather than by "leap." Thus *soh fe* is easier to sing than *te fe*, and *lah se* easier than *doh' se*, &c. But Tonic Sol-faists (who sing by forming a mental conception of the tone to be struck, see above, p. 18) do not find the difficulty increase with the increase of the interval. They see the distinguishing-tone, know

its character and effect, and strike it without thinking of the interval they pass over. To those, however, who follow a system of teaching by interval the case is different. Such phrases as "Modulation—by Seconds," "Modulation—by Thirds," &c., mean simply that the singer of a certain "part" approaches the distinguishing-tone by a Second, or Third, &c. They do not indicate *different sorts* of Transition or Modulation.

50g. "Modulation to Dominant and Subdominant Keys."—Transition to the first sharp key is often called "Modulation to the Dominant," and to the first flat key, "Modulation to the Subdominant."

51. **Departing and Returning Transition.**—Departing Transition is that which departs from the original and *principal* Key of the piece. Returning Transition is Transition returning to that Key. Transition returning from the First Sharp Key to the principal Key is similar to First Flat Transition. In other words, the first *Fah* which occurs after a frequent use of *F'e* sounds like a *Ta* (pronounced *Taw*). Transition returning from the First Flat Key is somewhat similar to First Sharp Transition. In other words, the first *Te* which occurs after the frequent use of *Ta* sounds like *F'e*.

51b. *Examples.*—See a return from the first sharp key in Dr. Millar's "Rockingham," at the opening of the fourth line. See a return from the first flat key in

"Oberlin," above, at the end of the third line, and another in the third line of Dr. Wainwright's tune below.

## (First Sharp and Return.) " ROCKINGHAM."

DR. MILLAR.

KEY F.

: d | m : f : r | d : — : m | s : — : l | s : — : s | d : — : t | l : — : s | s : f : m | m : r

C.t. f.F.  
: s | d' : — : r' | m' : — : d' | f' : l : t | d' : — : f' | f' : — : m | m : r : d | d . r : m : r | d : — ||

(First Flat and Return.) "WAINWRIGHT."

DR. WAINWRIGHT.

KEY B $\flat$ .

:d | m :- :r.m | f :- :m | r :d :t, | d :- :m | r :s :t, | d :t, :l, | s, :-

:s, | d :- :ta, | l, :t, :d | r.m :f m :r.d | d :t, :r | s :- :f.m | l, r :d :t, | d :- ||

52. **Lay and Rah in Transition.**—When the tone *Lah* changes into the *Ray* of the First Sharp Key (Major) it naturally rises a komma, so as to tune with the Dominant of that Key—the new *Soh*. It may be called, in this case, *Lay*. Thus, in First Sharp Key Cadences it would be *Lay Fe Soh*. When the tone *Ray* changes into *Lah* of the First Flat Key it is obliged to fall a komma in order to tune with the new *Me* above, which in the Minor Mode is its Dominant. This “grave *Ray*” has already been named *Rah*. See pp. 7 and 39. Distinctions of this kind are made by the ear and voice instinctively, for the sake of good tune, although they are not shown on instruments.

52b. *Notation of Lapsed Transition.*—In music in which one or other of the “parts” is silent for a considerable time it often happens that the key is changed more than once during the silences. In this case when the silent part enters again, it is necessary for the sake of the solitary singer to indicate more than one bridge-note. Thus, if the music had moved from C into G and then on to D

(see p. 50), and the entering tone were *s*, it would be written— l r s  
But the chorus singer must disregard these marks, and take his *s* from the other “parts.” Thinking of the old key after the new one is fully established only confuses the mind. Such bridge-tones are now commonly enclosed in brackets, for example, (1) r s

53. **Comparison of Transition and Modulation.**—Transition changes the mental effects of individual tones *decidedly*, but reproduces the *same set* of mental effects at a different pitch. Modulation, notwithstanding the introduction of *Se*, changes the mental effects of individual tones *very little*, (see above, par. 46), and, for that very reason, moves the music to a *different set* of mental effects.

54. **Effects of Transition.**—The general effect of Transition to a sharp Key is to enliven the music. The general effect of Transition to a flat Key is to depress it. In this the Transitions correspond respectively with the effects of *Fe* and *Tu*.

54b. *The Act of Transmutation.*—In Transition the individual tones do not assume their new mental effect until the new key is fully and clearly established; there are generally several pulses during which reminiscences of their old scale relation linger about the tones of the new key. This act of transmutation may be longer or shorter according as, by the powers of harmony, the Transition is made “sudden” or “gradual.”

54c. *Mental Effect of Completed Transition.*—In moving to the first sharp key, the strong *d* (see above, p. 19, par. 21) becomes the desolate *f*, rousing *r* grand *s*, calm *m* sorrowful *l*, desolate *f* is changed for piercing *t*, grand *s* becomes strong *d*, sorrowful *l* changes to rousing *r*, and piercing *t* becomes calm *m*. In moving to the first flat key the changes are reversed.

55. **Transitional Modulation.**—This is the name we give to change of Key accompanied by change of Mode. See above, par. 45. In studying this subject it is important to notice that the feeling of depression is created both by a Transition to the flat Key and by a Modulation to the Minor, and the feeling of enlivenment is created both by a Transition to the sharp Key and by a Modulation to the Major. It seems therefore a musical contradiction to move to a sharp key for a Minor effect, or to a flat key for a Major effect, and, except for purposes of imitation or passing convenience, this is rarely done. As a general rule the sharp Keys go with Modulations to the Major, and the flat Keys with Modulations to the Minor.

55b. *Examples.*—Modulation with transition to the first sharp key is less used than with transition to the first flat key, but see an example from Bellini's "Norma." The remove to the first flat key, with Modulation to the Minor, is very common. It sometimes appears in cadences, as in "Pleyel" below, and it is very convenient for imitation phrases, higher by one step, or lower, as in the extract from Mr. Hogarth's tune, "Kenil-

worth." The transition from Minor to first-sharp Major and from Major to first-flat Minor is used in imitations upward or downward a step. The transition from Minor to first-flat Major, being "contradictory," is little used. See for full reasons, "Musical Statics," pp. 78, 79. These "Transition-l Modulations" are so brief that we express them in the Tonic Sol-fa notation by "accidentals."

(First-sharp Minor.)

FROM "NORMA."

BELLINI.

KEY G.

| s : s., s | s : l | s : -. f | f : | m : re., m | s : fe | m ||

(First-flat Minor.)

TUNE—"PLEYEL."

KEY G.

| m :- : r | d :- : t, | d :- : r | m :- : | s :- : f | m :- : r | d :- : t, | d :- : | r :- : m | f :- : f | m : r : de | r :- : | f :- : m | l :- : s | f : m : r | d :- : ||

TUNE—"KENILWORTH."

KEY F.

: s | s. f : m. r | de : l. s | f :- | - : f | f. m : r. d | t, : s. f | m :- | - ||

56. **Two Removes.**—When the music passes over the First Sharp or the First Flat Keys and moves directly to the *Second Sharp* or *Second Flat* Keys, we name the Transition as one of



"Two Removes." It will be seen from the diagram at the side that Transitions of two removes place the music one step higher or one step lower. For this reason they are often used to express rising or falling emotion.

56b. *Examples.*—The second sharp key is much used in imitations or sequences to express more intense or more excited feeling. It is thus in the third line of Rosenmüller's "Nassau," and in the second and third lines of Tilleard's "Seaford." The fifth and sixth lines of Mr. J. Conway Brown's "Calvary" show how the effect of the second sharp remove is in-

tensified by the congenial modulation from Minor to Major, and the second and third lines of Tilleard's "Lux Vitæ" show how the second flat remove is taken for depressing emotion.

2nd Flat.	Principal.	2nd Sharp.
r	d <sup>1</sup>	l
t	t	se
d—	l	s
t <sub>1</sub>	se	l
l <sub>1</sub>	s	f
se <sub>1</sub>	f	m
s <sub>1</sub>	m	r
f <sub>1</sub> —	r	d
m <sub>1</sub>	d	t <sub>1</sub>
r <sub>1</sub>	t <sub>1</sub>	l <sub>1</sub>

NASSAU.                      ROSENMÜLLER.

KEY E<sub>h</sub>.                      F.t.m.

<p>{   s :r   m :—  </p> <p style="text-align: right;">t<sub>1</sub> :s<sub>1</sub>   d :—</p>	<p>{   s :r   m :—  </p> <p style="text-align: right;">l<sub>1</sub>s<sub>1</sub> :t<sub>1</sub>   d :—</p>
--	---

"SEAFORD."\*                      J. TILLEARD.

KEY G.                      A.t.m.

<p>  r :f   m :d   t<sub>1</sub> :r   r :d  </p>	<p>  m<sub>1</sub>r :f   m :d   t<sub>1</sub> :r   d :—  </p>
--	---

"CALVARY."\*                      J. CONWAY BROWN.

KEY A<sub>2</sub>. *Lah is F.*                      B<sub>h</sub>t.m.

<p>  s<sub>0</sub> :—se   l<sub>1</sub> :l<sub>1</sub>   t<sub>1</sub> :t<sub>1</sub>   d :—</p>	<p>   d<sub>1</sub>t<sub>1</sub> :—t<sub>1</sub>   d :d   r :r   m :—  </p>
--	---

"LUX VITÆ"                      J. TILLEARD.

KEY D.                      A.t.

<p>:m   f :l   s :d   r :f   m :s<sup>d</sup>   t<sub>1</sub> :d   s<sub>1</sub> :m   f :t<sub>1</sub>   d</p>	<p>d.f.G.                      D.t</p> <p>:<sup>d</sup>r   r :f   m :m   f :l   s :s<sup>d</sup>   t :d<sup>1</sup>   s :m   f :t<sub>1</sub>   d  </p>
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\* To avoid change of signature in the staff notation these tunes are written in the principal key of the piece.

56c. *Oscillation.*—When the music passes from the first sharp key to the first flat key or *vice versa*—swinging across the modulator—we call this form of two removes “Oscillating Transition.” Samuel Wesley’s “Christchurch” gives a good example beginning with the sharp

key, and Hatton’s “Good-bye, sweetheart,” a good example beginning with the flat key. It should be noticed that one of the distinguishing-tones—the new *te* of the first sharp key—which appears strongly in the accompaniment is not in the melody.

## “CHRISTCHURCH.”

S. WESLEY.

## GOOD-BYE, SWEETHEART.

J. L. HATTON.

56d. *Signature of Two Removes.*—In two-sharp removes, as may be seen on the diagram above, *te*, the distinguishing-tone of the first sharp key has become a *Me*, and another distinguishing-tone—the new *Te*—is added. In the Tonic Sol-fa notation this new *te* is placed nearest the key-name, thus—A.t.m. In two-flat removes the *fah* which distinguished the first-flat remove has become a *doh*, and another distinguishing-tone—the new *fah*—is added. This last distinguishing-tone stands in the signature nearest

to the key-name, thus—d.f.A. Although this last distinguishing-tone does not always appear first in the music, it decides the key. The young singer should form a habit of looking for the distinguishing-tones. He can do this all the better, because in the Tonic Sol-fa notation the key is made so plain to him.

[56e. *Staff Notation of Two Removes.*—In the second-sharp remove, the accidentals appearing in the Staff notation would be a sharpened *fah* and a sharpened

*doh*, with the addition of a sharpened *lah* for the Minor Mode. In the second-flat remove the accidentals would be a flattened *te* and a flattened *me*, with, for the Minor Mode, a sharpened *feh*. In reading from the Staff Notation, the reader requires to look well before him, and may easily be mistaken, for the acci-

dentals do not come up in the same order. the last—the decisive one—being sometimes delayed, and they seldom appear all in the same part. The coachman has not only to drive his horses, but also to keep a good eye on the road before him. For the interpretation of such difficulties, see “Staff Notation.”

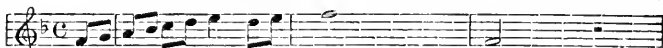
**57. Three Removes.**—When the music moves directly into the Third Sharp or Third Flat Key (Extended Modulator, p. 50), we name the Transition as one of “Three Removes.” Transitions of three removes, as will be seen from the modulator, place the new key about a Minor Third above, or a Minor Third below the old Key. In other words, *Doh* becomes *Lah*, or *Lah* becomes *Doh*. On account of this relation between the *Lah* of one Key and the *Doh* of the other, Transitions of three removes are commonly Transitional *Modulations*. Modulation from minor to *major* is congenial with the transition of three *sharp* removes, and from *major* to *minor* with that of three *flat* removes.

**57b. Examples.**—Dr. Macfarren’s “Three Fishers” affords good examples of both these Transitional Modulations.

In the second case we have commenced with the Tenor part, which takes the lead, and concluded with the Soprano part.

### THE THREE FISHERS. G. A. MACFARREN.

KEY F.



:d.r | m.f : s.l | t : l . t | d' : — | — : — | d : — | : ||

s.d.f.A.b.



| :d' | d . d : r | m : d . r | m : d | m : — | — : — ||

TENOR.



KEY A.b.

| f : m.re | m : m | f : m.re | m : m | f : m.r | d : m.m ||

SOPRANO.



F.t.m.l.

| d' : — | d : r | m : — | s : m | d : | d : | d : — | — : — ||

57c. *Kommatic Differences.*—It has been noticed above (par. 52) that with every new key in the "development of keys by upward Fifths" (Extended Modulator, p. 50) there is in addition to the displaced tones a slight alteration of pitch in one of the other tones. As every new "remove" thus contributes a new kommatic change it will be seen that in the course of three removes all the tones are thus altered but one, that is, *fah* becomes *ray* without kommatic change. But as the third flat remove is generally from Major to Minor, and as the minor requires *rah* rather than *ray*, even this is altered. Moreover, as the third sharp remove is generally from Minor to Major the *ray* was really *rah*, and there is a kommatic change here also. So that in these removes the whole music is raised or lowered by a komma. On instruments perfectly tuned, like Mr. Colin Brown's "Voice Harmonium," the effect of this raising or lowering is very good, and very suitable to the character of the Transition itself. In passing from the Major to the Minor of three flat removes the downward komma sounds like the intonation of a voice in sympathy with the Minor Modulation and the flat remove. In passing from the Minor to the Major of three sharp removes the upward komma sounds like the rising pitch of a good reader or speaker changing from gloom to hope. On Mr. Bosanquet's harmonium this Transitional Modulation may be heard in perfect tune, but *without* the kommatic sinking. It sounds better than on the "tempered" instruments, but not so well as on the "Voice Harmonium."

57d. *The Tonic Minor and the Tonic Major Keys.*—The Minor of the third flat remove is called the "Minor of the same Tonic," or the "Tonic Minor Key"—the Major Tonic *Doh* becoming the Minor Tonic *Lah*. And the Major of the third sharp remove is called the "Major of the same Tonic," or "Tonic Major"—*Lah* becoming *Doh*. Many musicians have tried to establish this curious theory—that the Major and Minor keys, having their Tonics at the same pitch, are the same keys. It is generally felt that a piece of music should begin and end in the same key; and even Beethoven showed

the hold this theory had on him. He would begin a piece in C Major and end it in what he would call "C Minor," or "C with the lesser third," but what we should call E2. *Lah* is C—the third flat remove! How practical men should be able to conceive two things so different to be the same it is difficult to understand. It is true that the same absolute pitch tones, in both cases, are Tonic, Dominant and Subdominant, but how totally different the mode and the effect! And how seriously changed is the scale! But the power of theory is very great; it even persuades otherwise intelligent men to declare that the Tonic Minor is "more nearly related" to the Major than is its Relative Minor, although (apart from kommatic alterations) it changes the *me*, changes the *lah*, and sometimes changes the *te*, while the Relative (except for rare melodic purposes) only changes the *soh*! See above, par. 45b, and "Musical Statics," pp. 108 to 110. These changes to Tonic Minor or Tonic Major are very difficult to ear and voice *without* instrumental accompaniment, while the change to the Relative is very easy. This undoubted fact is a strong argument in favour of the theory—the "way of looking at things"—which we adopt.

57e. *Signature of Three Removes.*—In three sharp removes, as may be seen on the Extended Modulator, the distinguishing-tone of the first sharp key has become *lah*, that of the second sharp key has become *me*, and there is a new *te*. This new *te* is placed nearest the key-name, thus—A.t.m.l. In three flat removes, the *fah* of the first flat remove has become *soh*, and that of the second flat remove has become *doh*. There is also a new *fah*; and this last stands in the signature nearest to the key-name, thus—s.d.f.A.

[In the Staff notation the third sharp remove declares itself by sharps on *soh*, *doh*, *fah* of the old key, with an additional sharp on *me*, should there be modulation to the Minor. The third flat remove declares itself by flats on *lah*, *me*, and *te* of the old key. In modulation to the Minor a natural will be required on the old *te* (which has been flattened in the signature) to make the *Se*.]

58. *Four Removes.*—When the music moves directly into the Fourth Sharp or the Fourth Flat Key (see Extended Modulator) we name the Transition as one of "Four Removes." Transitions of four removes, as will be seen, place the new Key about a Major Third above or below the previous Key. In other words *Me* becomes *Doh* or *Doh* becomes *Me*. The Transition of four removes is almost exclusively taken on the flat side of the

Modulator, and then chiefly with Modulation to the Minor. The philosophical reasons for this preference are traced in "Musical Statics," p. 99. And an analysis of the examples to be found in the "Text Book" and "Historical Specimens" may be seen in "Construction Exercises," p. 154. The new *Lah* taking up and intensifying the mournfulness of the old *Fah*, and the new *Doh*, crushing down into a place near the old *Se*, naturally produce a very gloomy effect.

58b. *Signature of Four Removes.*—The signature of four flat removes is—r.s.d.f.A. [In the Staff notation this Transitional Modulation makes itself known by flats on the old *ray*, *lah*, *me*,

and *te* of the old key. The *se* requires no accidental, the old *me* answering the purpose.] The signature of four sharp removes is A.t.m.l.r.\*

59. *Difficult Removes.*—All the removes beyond the first are difficult to sing without the aid of instruments. The greater the number of changes, the greater is the difficulty of adjusting the ear and mind to the new relations. Of 32 or more possible Transitions and Transitional Modulations only nine or ten are much used. The elements which make a change of Key or Mode acceptable to the ear and easy to sing, appear to be—first, least alteration of tones; second, a strong modal relation between the two keys—the Tonic, Dominant, or Subdominant (Major or Minor) of one becoming the Tonic, or Dominant, or Subdominant of the other; and third, a clear, undoubted Leading-tone to the new Tonic. See "Musical Statics," p. 72. To secure the right performance of the third, fourth, and other removes, instrumental accompaniments should be employed. But happily these Transitions are not common, and composers who really understand the powers of the unaccompanied voice, do not use them, except in connection with instruments. Harmony (see Book V.) shows how some of these Transitions may be made more or less easy, and through which chords they may be best entered.

60. *Enharmonic Changes.*—These are of three sorts—two notational, the third real. The necessity for the first two arises only in connection with the Staff Notation. First, Transitions of twelve removes. The Student's Modulator, pp. 50 and 51, will make this subject plain. When a musician finds himself in a Key with many sharps or flats in the signature, and wishes to go further in the same direction—that is, to move to other Keys with *more* sharps or more flats in their signatures—what is he to do? He changes his signature *without* changing his Key-tone. Thus, if he is in the Key of F $\sharp$ , and wishing to take three more sharp removes to D $\sharp$ , he knows that his page would be less crowded with accidentals, that he would avoid many double sharps, and that the fingering of his pianoforte would be easier, if he *were* to *suppose* his signature that of G $\sharp$ , and then write at once in E $\flat$ , where he would have to play only three flats instead of

\* In the signature of four or more removes, a figure now shows the number of removes, thus :—4.A. for four flat removes, and A.4. for four sharp removes.

nine sharps, as in  $D\sharp$ . Now  $G\flat$  on the pianoforte is precisely the same sound as  $F\sharp$ , although in the true system of Keys, with just intonation, it would be more than a komma flatter. On the piano, therefore, this enharmonic change is only a change of notation, not of tone. Second, Transitional Modulations of nine removes, from Major to Minor, going to the flat side of the modulator, or from Minor to Major, going to the sharp side. Thus, if instead of changing from  $F\sharp$  Major to  $G\flat$  Major, the composer were to change from the Relative Minor of  $F\sharp$  (which would be called  $D\sharp$  Minor) to  $E\flat$  Major, that would be maintaining the same pitch-tone for a *Tonic*, and would be regarded by many as the same kind of thing as twelve removes. These changes are very uncommon. More frequent in very modern music, though often associated with the first and second forms of "Enharmonic Modulation," is the next. Third, when the tones of a chromatic chord (Bk. V, p. 344) are altered in their "intention," by being made flats of the tones above instead of sharps of the tones below, or *vice versâ*, and so move onward in a different way, that is called an enharmonic change. On the piano, as shown above, there is no change, but with stringed instruments, or other instruments in perfect tune, there is always a difference between flat and sharp, and this is called an enharmonic (or perfect-tune) difference. See "Staff Notation," p. 31, and "Construction Exercises," p. 154.

60b. *Chromatic*.—The modern meaning of this word cannot be properly explained without harmony. (See Book V, p. 344.) It may be generally explained as referring to a flat or a sharp which does not produce Transition or Modulation, but is used for mere ornamental or passing effect. When *se* does not go up to the tone above, or *ta* does not go down to the tone below, its resolution is unexpected—*chromatic*. So also, when it does not go to the *accus-tomed chord*.

60c. *Accidental*.—A name sometimes used for all sharps and flats not in the *principal* key, more properly for chromatic or merely ornamental sharps and flats.]

[Some define the "Chromatic Semi-tone" as the interval between two sounds of the same name, one of which is altered by a sharp or flat, thus— $E\sharp E\flat$ ,  $A\sharp A\flat$ , *fah fe, soh se, te tau*, &c. See above, p. 9. The "Augmented" and "Diminished" intervals, p. 11, are called Chromatic intervals.]

61. *Relation of Keys in a Tune*.—Every tune has its *Principal*, (that is, commencing, and closing, and prevailing) Key. The other Keys we call *Subordinate*. In speaking of Subordinate Keys we have to bear in mind not merely their relation of one, two or three removes (flat or sharp) from the last Key heard, but also their more important relation to the Principal Key. Thus in "Good-bye," &c., above, p. 60,  $E\flat$  is the Principal Key, and the Key of  $B\flat$ , while it is two sharp removes from its previous Key  $A\flat$ , is only "the first sharp Key," or the "Key of the Dominant" of the Principal Key. Again in "Lux Vitæ," p. 59, Key  $G$  is two flat removes from  $A$ , the last Key heard, but it is simply "the first flat Key," or the "Key of the Subdominant," in relation to the Principal Key. See "Analysis of Key and Mode," Book III, pp. 88 to 90, and "Analysis of Transition," Book V, p. 313, and "How to Observe Harmony," pp. 56 and 57.

# THE TONIC SOL-FA COLLEGE.

INCORPORATED 1875.

## EXAMINATION FOR THE INTERMEDIATE THEORY CERTIFICATE.

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### REQUIREMENT I.—Minor Mode.

- 1.—What is meant by the Ray Mode? Par. 40.
- 2.—What is meant by the Lah Mode? Par. 40.
- 3.—What are the general mental effects of the old Ray and Lah modes? Pars. 40, 41, 41*b*.
- 4.—What are the three principal things which intensify the mental effect of particular tones in a tune? Pars. 40*b*, 42*b*.
- 5.—*a*. Where do the little steps lie in the Doh mode?—*b*. in the Lah mode?—*c*. in the Ray mode? Par. 40*c*.
- 6.—When singing in harmony was introduced, what was its effect on the old Rah and Lah modes? Par. 42.
- 7.—Why did the Rah mode fall into disuse? Pars. 42 and 42*d*.
- 8.—*a*. In describing Modal relation, what

is meant by the Tonic?—*b*. Dominant?—*c*. Subdominant? Pars. 42, 42*c*, 42*d*.

9.—What altered note is essential to the harmony of the Modern minor? Pars. 43, 43*b*, *c*.

10.—Why is the sharp Seventh sometimes avoided, and how? Par. 43.

11.—What is the essential Sixth of the Minor mode, or that required by harmony? Par. 44.

12.—Why is the Sixth sometimes sharpened? Pars. 44, 44*b*, *c*.

13.—*a*. In the Modern minor, which is the essential Sixth?—*b*. essential Seventh?—*c*. which is the occasional Sixth?—*d*. occasional seventh? Pars. 43, 44.

14.—What is the essential distinction between the Major and Minor modes? Par. 44*d*.

### REQUIREMENT II.—Scale, Key, Mode, and Modulation.

- 15.—What name do we give to an arrangement or "set" of tones which are agreeable to sing upward or downward stepwise, the arrangement being the same whether it be high or low in pitch? Par. 45.
- 16.—By what name do we call such a set of tones when fixed to some particular pitch? Par. 45.

17.—What do we call that way of dealing with the tones of a tune which makes one tone come out as a Tonic, another as a Dominant, another as a Subdominant, and so on? Par. 45.

18.—*a*. In distinguishing between a Scale, a Key, and a Mode, to what does the word Scale refer?—*b*. Key?—*c*. Mode? Par. 45.

19.—How does the Modern minor influence the mental effects of *te* and *ray*? Pars. 46*d*, *e*.

20.—How does the Modern minor influence the mental effects of *lah* and *fah*? Pars. 46*f*, *g*.

21.—How does the Modern minor influence the mental effects of *doh*, *me*, *soh*? Pars. 46*b*, *c*, *h*.

22.—What are the mental effects of *se* and *ba*? Pars. 46*i*, 44*b*.

23.—How do Tonic Sol-faists pitch a minor tune? Par. 46*k*.

24.—What is modulation? Pars 47, 47*b*, *e*, 48*b*.

25.—What modulations can be made without a change of key? Pars. 47, 47*b*.

26.—What is the commonest case of modulation from major to relative minor? Par. 47*b*.

27.—What is the commonest case of modulation from minor to relative major? Par. 47*b*.

28.—What is the mental effect of passing into the relative minor? Par. 47*d*.

NOTE.—*The Candidate, in preparing his answers, should here practise writing exercises Nos. 61 and 62.*

### REQUIREMENT III.—Transition.

29.—What is Transition? Par. 48.

30.—What is Cadence Transition? Par. 48*c*.

31.—What is Extended Transition? Par. 48*c*.

32.—What is Passing Transition? Par. 48*c*.

33.—*a*. In going to the first sharp key, by what interval upward or downward is the *doh* moved?—*b*. what tone is displaced?—*c*. what new tone is introduced? Par. 49.

34.—In going to the first sharp key, minor to minor, what additional changes take place? Par. 49.

35.—*a*. In going to the first sharp key, what is the change of mental effect on *lah*?—*b*. on *me*?—*c*. on *te*? Par. 49.

36.—Explain and name the double note by which we indicate the "passing over" from one key into another. By what name do we call the tone thus represented? Pars. 49*b*, *f*.

37.—In what case do we avoid this double note, and how? Par. 49*b*.

38.—What is the distinction between

the "perfect" and "imperfect" notations of transition? Par. 49*e*.

39.—How is first sharp transition from major to major chiefly used, and what is the mental effect of its distinguishing tone? Par. 49*e*.

40.—Why is first sharp transition from minor to minor little used? Par. 49*e*.

41.—*a*. In going to the first flat key, by what interval upward or downward does the *doh* move?—*b*. what tone is displaced?—*c*. what new tone is introduced? Par. 50.

42.—In going from the first flat key, minor to minor, what additional changes are there? Par. 50.

43.—In going to the first flat key, what is the change of mental effect on *ray*?—on *lah*?—on *me*? Par. 50.

44.—How is first flat transition, major to major, chiefly used, and what is the mental effect of its distinguishing tone? Par. 50*c*.

45.—What is the distinction between departing and returning transition? Par. 51.

NOTE.—*The Candidate, in preparing his answers, should here practise writing exercises Nos. 63, 64, 65.*

### REQUIREMENT IV.—Transitional Modulation.

46.—What is Transitional Modulation? Par. 55.

47.—In considering transitions to sharp keys and to flat keys, and comparing them with modulations to the major and to the minor, what relations do we find between these different transitions and these different modulations? In other words, how do they commonly go together? Par. 55.

48.—Why are transitional modulations from major to first sharp minor, and from minor to first flat major, but little used? Par. 55*b*.

49.—What is the favourite transitional modulation of one remove, and how does it promote imitation phrases? Par. 55*b*.

50.—What is meant by transition of two removes? Par. 56.

51.—*a*. In passing into the second sharp key, by what interval upward or downward is the *doh* moved?—*b*. what tones are displaced?—*c*. what new tones are introduced, and of these, which is the "last new sharp," or that which did not occur in the first sharp remove? See p. 50 and par. 56*b*.

52.—How is the second sharp remove chiefly used, and how can its effect be intensified? Par. 56*b*.

53.—Repeat the system of flat keys. Ditto sharp keys, pp. 15, 50, par. 47*f*.

54.—*a*. In passing into the second flat key, by what interval upward or downward is the *doh* moved?—*b*. what tones are displaced?—*c*. what new tones are introduced, and of these, which is the "last new flat"? See p. 50 and par. 56*b*.



55.—What is oscillating transition? Par. 56c.

56.—What is meant by transition of three removes? Par. 57.

57.—*a.* In transitional modulation from major to third flat minor, by what interval upward or downward is the *doh* moved?—*b.* what tones are displaced by “essential” minor tones?—*c.* what new tones are introduced, and of these, which is the “last new flat?” See p. 50 and par. 57.

58.—*a.* In transitional modulation from minor to third sharp major, by what interval upward or downward is the *doh*

moved?—*b.* what tones are displaced?—*c.* what new tones are introduced, and of these, which is the “last new sharp?” See p. 50 and par. 57.

59.—What is meant by the Tonic minor and the Tonic major keys? Par. 57*d*.

60.—*a.* In transitional modulation from major to fourth flat minor, by what interval upward or downward is the *doh* moved?—*b.* what tones are displaced by “essential” minor tones?—*c.* what new tones are introduced, and of these, which is the last new flat? See p. 50 and par. 58.

NOTE.—The Candidate, in preparing his answers, should here practise the rest of the writing exercises.

## REQUIREMENT V.—Writing Exercises.

61.—Write clearly, without help, and entirely from memory, in the Tonic Sol-fa notation, an example of Cadence modulation to the relative minor?

62.—Write, as above, an example of Extended modulation from minor to relative major.

63.—Write, as above, an example of Cadence transition to the first sharp key.

64.—Write, as above, an example of Extended transition to the first sharp key.

65.—Write, as above, an example of Passing transition to the first flat key.

66.—Write, as above, an example of Transitional modulation from major to first flat minor.

67.—Write, as above, an example of Transition to the second sharp key major to major.

68.—Write, as above, an example of Transitional modulation from minor to second sharp major.

69.—Write, as above, an example of Oscillating transition.

70.—Write, as above, an example of Transitional modulation to the Tonic minor, and back again.

NOTE.—These exercises are simply intended to make the Candidate recognize and verify in notation the transitions and modulations he has studied. The handwriting must be clear and careful; the pulses must be equal, and the time, as well as the bridge-tones and signatures, must be exactly written. It will be *better* for the Candidate to *find* examples of each case in other books, but he is quite at liberty to use the examples in his own book. He may even during the examination refer to the following list of them, in order to refresh his memory. But he must on no account look at the book while he is writing the exercise chosen.

He is recommended to practise himself in copying each of the following tunes. 1st, three times from the book, and then twice from memory, observing carefully what point of transition or modulation the examples illustrate, and tracing each case upon the Modulator, p. 50. Let him be careful to study the signatures, pars. 49*h*, 50*c*, 56*d*, 57*e*.

“Jerusalem,” p. 49—“Bride’s,” p. 49—“Winchester” or “Anne’s,” p. 54—“Rockingham,” p. 56—3rd line of “Oberlin,” p. 56, or 3rd line of “Wainwright,” p. 57—3rd line of “Pleyel,” p. 58, or “Kenilworth,” p. 58—air of the chorale “Nassau” or “Seaford,” p. 59—“Calvary,” p. 59—2nd and 3rd lines of “Christchurch,” p. 60, or air of “Good-bye,” p. 60—“Three Fishers,” 2nd and 3rd line, and 1st meas. of 4th line. p. 61.

NOTE.—Candidates for the foregoing examination must have previously obtained the Elementary Theory Certificate, or be prepared to take the examination for both Elementary and Intermediate at the same time.

## EXAMINATION QUESTIONS.

The following examples will show the kind of questions which are asked of Pupil Teachers during their apprenticeship, and also of First and Second Year's Students in Training Schools. The Syllabus for admission into Training Schools is the revision of the Pupil Teachers' work.

### First Year Pupil Teachers (Tonic Sol-fa).

1. *d' s m s<sub>1</sub> l<sub>1</sub> d s<sup>1</sup>*. Write this passage an octave higher.

2. Define (a) a pulse; (b) a measure.

3. Write down the notes of the Standard Scale of Pitch.

4. Give examples of a 3-pulse measure, a 4-pulse measure, and a 2-pulse measure.

5. What is a scale? Distinguish between key and scale.

6. Name these intervals:—*r-d'*, *d-t*, *s<sub>1</sub>-d*, *f-t*, *l-r*, *f-t<sub>1</sub>*.

7.  $\left\{ \begin{array}{l} s : - f : m \\ m : r : s \end{array} \right. \parallel$

Write this an octave lower, doubling the value of each note and rest.

8. How are mental effects modified?

9. Write down all the minor 7ths in the Common Scale.

10. What do you understand by accent? How many kinds of accent marks are used in Tonic Sol-fa?

11. What is meant by key F at the beginning of a piece of music? How would you pitch it (given C)?

12.

$\left\{ \begin{array}{l} s : - l : - s | f : m : r : d | t : \end{array} \right\}$

$\left\{ \begin{array}{l} d : - l : - r : d | m : r | d - \parallel \end{array} \right\}$

Copy this. *Over* each note write its length in pulses or fractions of a pulse, and *under* each note its time-name.

13. How many perfect fifths are there in the Common Scale? Name them.

14. Give the major scale relation of *m*, *l*, *s*, *d* (as Tonic, &c.).

15. Name the notes of the upper and lower tetrachords respectively in the Common Scale.

16. Write six 4-pulse measures (secondary form) and fill them with notes.

### Second Year Pupil Teachers (Tonic Sol-fa).

1. What do you understand by "first sharp transition?"

2. *s t l s r m f e l s*. Which note in this passage indicates transition? What kind?

3. *m s r f* (1) *m* (2) *s f e s*. Write this passage twice in the better method, first making the change on *m*, then on *s*.

4. Write (a) two 6-pulse measures; (b) two 9-pulse measures.

5.

$\left\{ \begin{array}{l} l : l : l : l | : : l : l \end{array} \right\}$

$\left\{ \begin{array}{l} l : l : : l \parallel \end{array} \right\}$

*Over* these notes write their lengths, and *under* their time-names.

6. Name these intervals:—*m-fe*, *se-le*, *ra-f*, *d-la*, *r-se*, *d-la*. How many of them are chromatic intervals?

7. How is first flat transition indicated in the imperfect method? Give an example.

8. Write the following passage twice in the perfect method, making the changes on the notes indicated:—*m s m* (1) *l d* (2) *r<sup>1</sup> ta ta l*.

9.  

$$\left\{ \begin{array}{l} :1 \quad ,1 | 1,1- : \quad .1 | 1 . : \end{array} \right\}$$

$$\left\{ \begin{array}{l} .1 :1 .1,1 | 1,1 .1 \end{array} \right\} \parallel$$

What measure is this? Rewrite it, doubling the value of each note and rest.

10. *s r m d r m f m*. Re-write this in the imperfect method, calling the first note *d*.

11. Name the notes of (a) *doh* chord, (b) *soh* chord, (c) *fah* chord.

12. Give the mental effects of the strong tones of the scale.

13. *s<sup>r</sup>, m<sub>1</sub>, d<sup>f</sup>, v<sub>t</sub>*. Which of these bridge-notes indicate first sharp and which first flat transition?

14. *r la m d*. Above each of these notes write a major 3rd, and below a minor 3rd.

15. M. 60, twice.  

$$\left\{ \begin{array}{l} 1 :- :1 | 1 :- :- | :1 :1 | :1 : \end{array} \right\} \parallel$$

Write this in 2-pulse measure, using the same number of measures.

16. Explain M. 60, twice.

### Third Year Pupil Teachers (Tonic Sol-fa).

1. What does (a) a major 3rd, (b) a minor 7th, become by inversion? Give examples.

2. Write the minor scale in its three forms, properly spacing the steps.

3.  

$$\left\{ \begin{array}{l} d, r : m : f : s : d' | 1 : f : m, r : d : t, \end{array} \right\}$$

$$\left\{ \begin{array}{l} d :- :- \end{array} \right\} \parallel$$

Write this an octave higher, in 6-pulse measure, using the same number of measures.

4. What is the essential difference between a major and a minor scale?

5. Why are *f* and *se* called the essential 6th and 7th?

6.  

$$\left\{ \begin{array}{l} :1 \quad ,1 | 1,1- :1 \quad :- .1 \end{array} \right\}$$

$$\left\{ \begin{array}{l} 1,1,1 :1,1,1 :1,1,1 | 1 .1 : .1 \end{array} \right\} \parallel$$

Above these notes write their lengths? below, their time-names.

7. In the minor scale which is the tonic, and which the leading-tone?

8. *d r s<sub>1</sub> t<sub>1</sub> s<sub>1</sub> d*. In which of these three keys would this passage sound highest—key B<sub>2</sub>, F, A?

9. *Thrice*.  

$$\left\{ \begin{array}{l} 1 :1 :1 | 1 :- :1 | 1 :- :- \end{array} \right\}$$

$$\left\{ \begin{array}{l} : :1 | 1 :- :- | 1 :1 : \end{array} \right\} \parallel$$

Over each note write its fractional value in *beats*.

10. Distinguish between transition and modulation.

11. What is meant by the *lah* mode.

12. *s l d<sup>1</sup> f r t<sub>1</sub> d*. Give the actual pitch of these notes in (a) key G, (b) in key E<sub>2</sub>.

13. Give the meaning of these terms—*Lento*, *mf*, *mp*, *presto*, *ad lib.*, *dim.*, *accelerando*.

14. Which is the tritone, (a) in the major scale, (b) in the minor scale?

15. Which of these notes is the highest, and which the lowest in pitch? (1) *d* in key B<sub>2</sub>, (2) *t* in key C, (3) *l* in key D, (4) *r* in key A<sub>2</sub>.

### Fourth Year Pupil Teachers (Tonic Sol-fa).

1. Write down the notes of the common scale. To the left of each note write its scale relation, to the right its mental effect.

2. Give two examples of (a) an augmented 2nd, (b) diminished 5th, (c) augmented 6th, (d) major 7th.

3. How would you define such intervals as *f-fe*, *r-ra*, *s-se*?

4. What is meant by syncopation? Give an example.

5. Convert these intervals into chromatic intervals by altering one note in each—*d-r*, *fe-l*, *r-f*, *d-l*.

6. *s l t<sub>1</sub> d f r m d<sup>1</sup> d*. Give the pitch of these notes, (a) in key E<sub>2</sub>, (b) in key A.

7. *m<sub>1</sub>, s<sup>r</sup>, l<sub>m</sub>, t<sub>d</sub>, t<sub>m</sub>, t<sub>et</sub>*. Which of these bridge-notes indicate first sharp and which first flat transition?

8. Write down the occasional 6th and the essential 7th of the minor scale.

9. Given C!, how would you pitch the following keys:—G, D, F, B?

10. Name these intervals—*s-del*, *de-ma*, *la-ta*, *de-t*, *fe-l*.

11. Key F.

$s \mid d' \mid r' \mid d' \mid fe \mid l \mid fe \mid l \mid s \mid l \mid s \mid f \mid r \mid s \mid d$

What kind of transition is here indicated? Write the passage in the perfect method, making the changes at the notes marked.

12. Do the notes *fe* and *ta* always indicate change of key? Illustrate your answer.

13. Key E.

$m \mid t, \mid r' \mid s \mid d$

Give the actual pitch of the highest and lowest notes.

14. What is the average compass (a) of alto voices, (b) of tenor voices?

15. M. 100, thrice.

$\{ \mid 1 : 1 : 1 \mid 1 : 1 : \mid : 1 \}$

$\{ \mid : 1 : 1 \mid 1 : - : - : - : - : - \mid \}$

Transpose this into 3-pulse measure.

16. Write down the tonic, dominant, mediant, and leading-tone of the minor scale.

### First Year Students (Tonic Sol-fa).

1. Key D.

$m \mid r \mid s \mid l \mid s \mid fe \mid fe \mid s \mid d' \mid s \mid r \mid f \mid m \mid r \mid d$

Write this in the perfect or better method.

2. Of what three chords is the Common Scale constructed?

3. Define (a) interval, (b) pitch, (c) major mode, (d) distinguishing tone.

4. *m-s*, *d-l*, *r-t*, *f-l*, *m-t*, *t-d*, *l-s*. Change the minor intervals into major, and the major into minor by the chromatic alteration of one note in each.

5.

$s \mid s \mid m \mid l \mid f \mid r \mid fe \mid t \mid l \mid s \mid l \mid f \mid m \mid s \mid r \mid d$

In writing this in the perfect method, why would it be wrong to make the first change at the note *l* and the return change at the note *m*?

6.

$\{ \mid s \cdot f : r \cdot , m \mid f, l, s, f : m \mid \}$

$\{ \mid r \cdot : - , m, f, l \mid s \cdot t, : d \mid \}$

Over each note write its value in pulses, and *under*, its time-name.

7. Write the rhythm in Question 6 an octave lower, doubling the value of each note.

8. Give the mental effects of *te*, *fah*, *lah*, *ray*.

9. How many kinds of accent marks are used in Tonic Sol-fa? Illustrate your answer.

10. Give the Italian equivalents of (a) gradually slower, (b) return to the original time, (c) repeat from the sign, (d) very loud, (e) in a close gliding manner.

11. Given C!, how would you pitch keys C, E, G, E2? Give a reason for your method in each case.

12.

$\{ \mid l, l, l : l, l : l, l \mid , l : l, l : l, l : l \mid \}$

$\{ \mid l, l, l : - , l, l : l \mid \}$

Transcribe this into 9-pulse measure, using the same number of measures.

13. Name these intervals, and give their quality:—*ma-d*, *f-t*, *r-se*, *de-ma*, *f-rel*, *s-ma*!

14. *m*, *la*, *d*, *l*, *fe*, *ma*. Above each of these notes write a major 3rd.

15. Between which notes (a) of the major scale, (b) of the minor scale, is the tritone found?

16. Write an example of syncopation, using 3-pulse measure.

17. In Tonic Sol-fa, when are (a) brackets or braces, (b) double bars, used?

18. What is the pitch of *lah* in keys D, F, E2, C, respectively?

19. Place English equivalents against each of the following:—(1) *Allegro*, (2) *lento*, (3) *piano*, (4) *cres.*, (5) *dim.*, (6) *forte*.

20. *le-t*, *d-r*, *m-fe*, *ma-d*!, *d-ta*, *r-m*. Make each of these into a chromatic interval, by the chromatic alteration of one note in each.

21. Give the Sol-fa names for chromatic (i.e., sharpened and flattened) notes of the scale.

22. Show (by drawing a modulator) the relation of the first sharp key [G] to the principal key [C.]

23. Write a passage of not more than 20 notes (without time). Commence in key D; make a transition to key G; return transition to key D.

24. Write a time test in 4-pulse measure suitable for Division IV. [No notes less than  $\frac{1}{2}$ -pulse; no silences less than 1-pulse.]

Second Year Students (Tonic Sol-fa).

1. What are the mental effects of the notes *s, r, t, fe, ta*?

2. Key D. A.t. f.D.  
d s m l s m l, t, d s, t, l, s, d s s f r m

A.t., f.D. What technical name is given to *t* and *f*? Write the passage again, beginning in key A. Does any change take place in octave marks? If so, why?

3. Write the *lah* mode in its three forms, properly spacing the steps.

4. (a) What is a pulse? (b) What is a measure?

5. Key B<sup>b</sup>.

$\left\{ \begin{array}{l} | m . s : d \quad | d' : r' \\ | m' : - . r' | d' : - \end{array} \right. \quad \left\{ \begin{array}{l} \\ || \end{array} \right.$

Criticise this from a singer's point of view.

6. Given C', how would you pitch the following keys—A<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, D<sup>7</sup>? Give a reason for your method in each case.

7. Key G (*Lah* is E). Of what significance are the words bracketed? If it were key E<sup>7</sup>, what change would be made in the pitch in the bracket!

8. Write two 2-pulse measures, three 3-pulse measures, four 4-pulse measures, all secondary form.

9. Describe, or show by diagram, how you would beat 2-pulse, 3-pulse, 4-pulse, and 6-pulse measure.

10. How are tenor and bass parts written with regard to octave marks, and why?

11.

$\left\{ \begin{array}{l} | l, l, l : l, - l : l, - l | l : - : , , : \\ | l, l, l : l, l, - : l, l, - || \end{array} \right. \quad \left\{ \begin{array}{l} \\ || \end{array} \right.$

Transcribe this into 9-pulse measure, using the same number of measures.

12. Write an exercise in transition (key A) suitable for Division IV. [One remove only.]

13. How is minor mode indicated in key signatures?

14. Draw a modulator of three columns, showing the relation of first sharp and first flat transition to the centre or principal key.

15. State the meanings of the following signs:—S, C, D.C., D.S.

16. Key E<sup>7</sup>.

s l s d' m s t a t a l d' s t a l m f l s t r d'

Re-write this passage in the perfect method, changing at the notes indicated.

17. What principles should regulate the choice of breathing places in a school-song sung to words.

18. Give the average compass of each of the four voices:—Bass, tenor, contralto, soprano.

19. What will be the pitch of *doh*, when *lah* is respectively C<sup>#</sup>, E, G, D?

20. Write a timeless test in key G (minor mode) suitable for Division IV [*l se l*, not *f*, *ba*, or *s*.]

21. Name the following intervals:—*re-d'*, *l-le*, *dl-se*, *la-l-s*, *de-la*, *l-f*. [NOTE.—*l-le*, chromatic semitone.]

22. Of what value are the hand-signs to teachers?

23. Write notes of a lesson on the teaching of the "First Step."

24.

$\left\{ \begin{array}{l} | s . f : r . t, | d : - . m \\ | l, s . f, m : - r . d, t, | d . : d . || \end{array} \right. \quad \left\{ \begin{array}{l} \\ || \end{array} \right.$

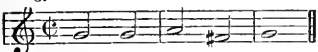
Write this an octave lower, doubling the value of each note and rest.

First Year Pupil Teachers (Staff Notation).

1. Write the scale of C, marking the places where the semitones fall.

2. How do you tell the length of a note in staff notation?

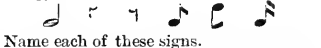
3.



In what key is this passage? Re-write it, placing the key-signature at the beginning.

4. Write the scale of F major in the bass clef. Mark the tritone in the scale.

5.



Name each of these signs.

6. In notation, how is a minim rest distinguished from a semibreve rest? Illustrate your answer.

7.



Name the intervals formed by these pairs of notes.

8. Write (a) three bars in 3-4 time, (b) four bars in 4-4 time.

9. Give the relative values of these notes, regarding a crotchet as one :—



10. Write down the notes of the Standard Scale of Pitch.

11. In key C give the scale relation of E, B, F, G, D, A (as "Tonic," &c.).



Write this an octave lower, using bass clef, doubling the value of each note and rest.

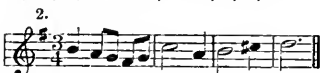
13. What is a scale? Distinguish between key and scale.



Over each note write its length in beats; under each note its pitch-name.

### Second Year Pupil Teachers (Staff Notation).

1. Write the signatures for the following keys (treble clef) :—E $\sharp$ , B, D, E.



In singing this passage, name the actual intervals sung.

3. Write down the tritones in the following scales :—F, D, B $\flat$ , A.

4. Name the following intervals :—



5. Define a diatonic interval.

6. Add one rest at the end of each of the following bars to complete it :—



7. Give an example from the scale of D of (a) major 3rd, (b) diminished 5th, (c) minor 7th, (d) perfect 4th.



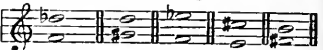
Re-write this, halving the value of each note and rest.

9. Write the scales of A and A $\sharp$ , inserting the sharps and flats where they occur.

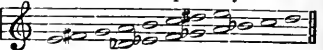
10. Re-write the following passage in 3-4 time :—



11. Name the following intervals :—



12. Complete the following as the scales of E and D $\sharp$  respectively :—

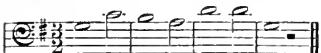


### Third Year Pupil Teachers (Staff Notation).

1. Write down the scale of E $\sharp$  and mark (a) the leading-tone, (b) tonic, (c) submediant, (d) subdominant.

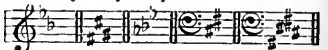
2. How many perfect 4ths are there in the scale of B. Name the exception.

3.



Write this passage in the treble clef without altering its pitch.

4. Re-write the following signatures, placing the sharps and flats in the customary order and position, and state for what major keys they stand :—



5. Explain briefly the following :—  
(a) *staccato*, (b) *M. 70*, (c) *triple time*,  
(d) *adagio*, (e) *Dal Segno*.

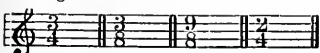
6. Write down all the major 3rds in the scale of E major.

7. Name the following intervals:—

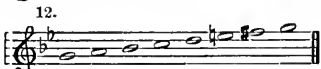
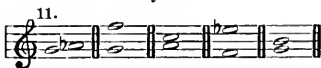


8. Write (in the treble clef) the signature and the ascending scale of G minor, using the minor 6th and major 7th.

9. Write on the following stave a bar in each kind of time indicated by the time-signature:—



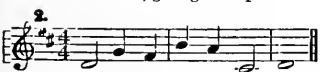
10. Write (in the bass clef) the ascending scale of D minor, using the major 6th and major 7th, and placing the sharps and flats where they occur:—



What scale is this? Which is the tritone?

#### Fourth Year Pupil Teachers (Staff Notation).

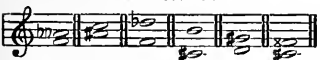
1. Define (a) diatonic interval (b) chromatic interval, giving examples.



Write this passage a minor 3rd higher in pitch.

3. Show on the bass stave the range of bass and tenor voices.

4. Name these intervals:—



5. In what scale or key is the following passage? Give a reason for your answer:—



6. Make each of the following bars complete in 3-4 time:—

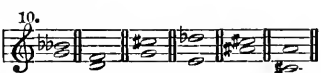


7. Write, using the treble clef (a) the scale of F major, (b) the scale of D minor, using the minor 6th and major 7th.

8. Place the time-signature before each of the following:—



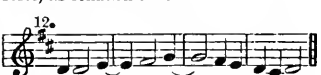
9. Show, on the treble staff, the average compass of the treble and contralto voice.



Mark the chromatic intervals, and say in what scale each of the diatonic intervals occurs.



Complete each of these bars (by notes or rests) as common time.



Of what is this passage an example?

#### First Year Students (Staff Notation).

1. Write the following in the bass clef to sound two octaves lower:—



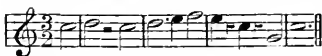
2. Transpose the following passage into the key of C:—



3. Give a list of simple triple time-signatures, and write two bars of notes in 6-8 time.

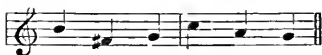
4. Explain the following terms (a) *ad lib.*, (b) *a tempo*, (c) *piu forte*, (d) *dolce*.

5. Transcribe the following into 3-4 time, halving the value of each note and rest.

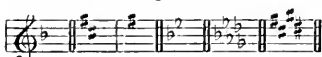


6. Name these intervals:—G $\sharp$ -B, D $\sharp$ -F, C-D $\sharp$ , G $\sharp$ -A $\sharp$ , F $\sharp$ -B, E-B $\sharp$ .

7. State the key of each of the following passages, giving a reason in each case:—



8. Over each of the following write the name of the major scale or key, and under each the name of the minor scale or key of which it is the signature:—

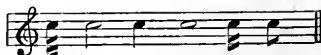


9. To each of these notes, add a perfect 5th:—

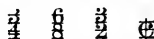


10. Write an example of syncopation in 4-4 time.

11. Underneath each of the following notes write its corresponding rest:—

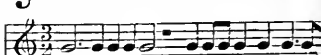
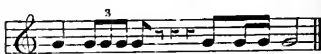


12. Write two bars in each kind of time, indicated by the time-signatures:—

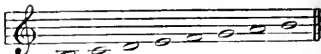


13. Write a musical passage of not more than 20 notes (minims). Commence in key G, change into key D, return to key G.

14. Bar the following in accordance with the time-signatures:—



15. Complete the following as the scale of B major:—



16. Write, in 3-4 time, a time-test suitable for Division IV. (No notes less than half beat; no silences less than one beat).

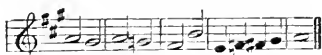
### Second Year Students (Staff Notation).

1. State the meanings of the following terms:—(a) *Un poco crescendo*, (b) *sforzando*, (c) *sotto voce*, (d) *triplet*, (e) *andante*.

2. Re-write the following passage in 3-2 time, doubling the value of each note and rest:—

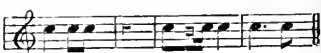


3. Transpose the following a major 3rd lower, i.e., from A major to F major:—

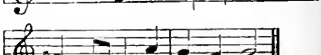


4. What exercises would you use to get sweetness and good tone in class-singing?

5. Add to each of the following bars a note, or notes, which will make it a complete bar of 3-4 time:—



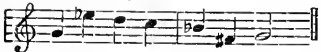
6. Write a sight-test in transition for Division IV in the key of D major, containing accidentals to raise the 4th degree (approached from the 3rd or 5th) and to flatten the 7th (approached by the octave)



Transpose this into the key of E $\flat$ 7.



8. In what scale or key is the following passage, and why?—



## WAYS OF BEATING TIME.

TWO BEATS  
IN A MEASURE



THREE BEATS



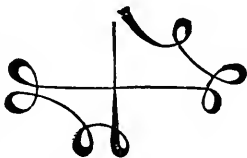
FOUR BEATS



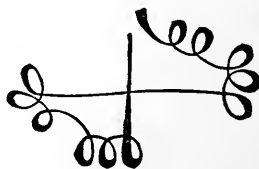
SIX BEATS



EIGHT BEATS



TWELVE BEATS



# MUSICAL THEORY.

## BOOK III.

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### MUSICAL FORM.

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#### STRUCTURAL RELATIONS.

62. **Form.**—Musical Form is opposed to musical unconnectedness and incongruity. It is the putting together of musical material—rhythmic, melodic, and harmonic—so as to produce in the mind a feeling that each part of the tone-picture belongs to the other parts and to the whole. This secures *unity*, which is the essential thing in Form. But Unity requires the addition of Beauty and Strength to make it acceptable. For the sake of Beauty some *variety* of effect should mingle with the features of similarity. And for the sake of Strength there should be some principal *point*, on which the tune seems concentrated, and which dwells in the memory as its chief *characteristic*. Thus the three great elements of a good Musical Form are—Unity, Variety, Point.

62b. *Illustrations.*—Bricks, mortar, and wood lying about a field look incongruous and unrelated, till the builder comes. He puts them together in proper measure, proportion, and place, and they assume a symmetrical and beautiful *Form*, well and plainly adapted to its purpose. This adaptation to a *purpose* is a principal source of Unity, and the adaptation of Forms to different purposes is also a principal cause of Variety in Form. As in houses, so in tunes. An artist's portfolio full of "studies" in colour, in light and shade, in landscape and in portrait, seems very "heterogeneous and disorderly;" but the artist takes a *selection* of these, *groups* them about some central point of

attraction, adapts the colouring to set off this main object and gives symmetry and variety to the whole. In other words, out of many separate and independent materials he makes a *picture*. A good tune may well be called a tone-picture. "Composition," says Mr. Ruskin, "means, literally and simply, putting several things together, so as to make *one* thing out of them; the nature and goodness of which they all have a share in producing. Thus a musician composes an air, by putting notes together in certain relations; a poet composes a poem, by putting thoughts and words in pleasant order; and a painter a picture, by putting thoughts, forms, and colours in pleasant order. In all these

cases, observe, an *intended unity* must be the result of composition. A paviour cannot be said to compose the heap of stones which he empties from his cart, nor the sower the handful of seed which he scatters from his hand. It is the essence of composition that everything should be in a determined place, perform an intended part, and act, in that part, advantageously for everything that is connected with it. Composition, understood in this pure sense, is the type, in the arts of mankind of the Providential government of the world. It is an exhibition, in the order given to notes, or colours, or forms, of the advantage of *perfect fellowship, discipline, and contentment*. . . . In a good poem, each word and thought enhances the value of those which precede and follow it; and every syllable has a loveliness which depends not so much on its abstract sound as on its position. Look at the same word in a dictionary, and you will hardly recognise it. Much more in a great picture; every line and colour is so arranged as to advantage the rest. None are inessential, however slight; and none are independent, however forcible. It is not enough that they truly represent natural objects; but they must fit into certain places, and gather into certain harmonious groups: so that, for instance, the red chimney of a cottage is not merely set in its place as a chimney, but that it may affect, in a certain way pleasurable to the eye, the pieces of green or blue in other parts of the picture.”

62c. *Musical Incongruity*.—The contrast to Musical Form—musical incongruity—can easily be illustrated by singing consecutively a few well-known musical phrases, which are undoubtedly good in themselves, but having no relation, only serve to thrust each other out of the memory. They only make a medley—no tune.

“God save the Queen.”

KEY A.  
| d : d : r | t, :- d : r | m : m : f

“Old 100th.”

| m :- r : d | d : t, | l, : s, | d : r | m :-

Tallis' Chant.

| m : r | m : - | m : - | r : d | r : s

| m : - : d | l : - : s | f : - : m

“See, the conquering.”

| r : - | s : m , f | s : d ||



62d. *Necessity of this Study for Singers and Players*.—A musical composition is like an outline-picture. The colour, the light, the style has to be given it by the performer. The same piece in the hands of different performers presents as great a difference as there is between an outline-picture smeared with ink and the same picture set off with bright lights, delicate shades, and harmonious colouring. So much of an *artist* is the musical performer! So absolutely necessary is it that he should *understand* the work he performs. It is true that if a performer is gifted with original genius and native taste, he may without rules and by a glorious instinct exhibit the work of the master in proper proportion and beauty. It is not, however, for these gifted-ones we write, but for those who have the genius of close attention and hard work. They must study in order to do justice to the works they interpret.

63. *Structural Relations and Complete Forms*.—The study of Musical Form naturally divides itself into two parts. First, the study of those rhythmic, melodic, and harmonic relations which tend to create unity, variety, and point in music, and these we may call *Structural Relations*. Second, the study and comparison of those completed wholes, the structure of which is already known and accepted, and these we may call *Complete Forms*.

\* The advanced student may compare with this Herr Pauer's "three laws," page 121, below.

63b. *Illustration.*—The study of bones and muscles, and the way in which they fit each other, and help in making up the complete man, would be the study of

Structural Relation, and the study of the various human races with their adaptation to the various climates they inhabit, would be the study of Complete Forms.

64. **Principal Structural Relations.**—It would be impossible to describe *all* those relations, of one part of a tune with another, which give it unity, give it variety, or give it point. But those which require special attention in an elementary work are—1st. Relations of Measure and Speed; 2nd. Relations of Rhythmical Proportion; 3rd. Relations of Key and Mode; 4th. Relations of Cadences; 5th. Relations of Response in Melody, Harmony, and Rhythm; 6th. Development of Emotional Expression and Point; 7th. Relations of Accompaniment and other Ornaments.

65. **Relations of Measure and Speed.**—There is commonly a unity in the kind of measure and the speed of movement throughout a tune. The exceptions are only for special effects. The commonest case is when some middle strain assumes a livelier style, and makes the change from four-pulse to six-pulse measure. In this case, however, there is still a relationship; the main accents move at the same rate. The strong and medium accents of the six-pulse measure strike at the same pace as the strong and medium accents of the four-pulse measure, or else they strike at the pace of *every* accent of the four-pulse measure. See “Swiftly,” *Reporter* 10; “Awake,” *Reporter* 62; “Here in cool grot,” *Reporter* 12; “Blow, blow,” p. 168, below; “When winds,” *Reporter* 82. In music of a dramatic character the changes may be even more frequent and more irregular, but the general rule holds good—that there should be always some unity, some relation, of measure and speed throughout a tune.

66. **Cadences and Sections.**—A Cadence means literally a *fall* in the voice. But both in elocution and in music it has come to mean any inflection or succession of tones—whether rising or falling—which indicates a close, and gives more or less of rest to the mind of the listener. A Section is a portion of a tune “cut off” from the rest by one of these Cadences.

66b. *Illustration.*—Although some slight knowledge of harmony is necessary in order to distinguish and characterise the cadences properly, yet melody alone by its form and shaping is commonly sufficient to mark out their places to the ear. Thus, in the tune “Melcombe,” p. 80, if we listen to the air only, we can recognise cadences on the eighth, sixteenth, twenty-fourth, and last tones, and these Cadences “cut” the tune into four Sections.

writers confine the meaning of this word to those closes of musical lines in which the music either passes from Dominant to Tonic, which they call “perfect cadences,” or “full closes,” or from Tonic to Dominant, which they call “imperfect cadences,” or “half closes.” But as musical lines are often brought to a close by means of other chords, it is surely better to extend the meaning of the word cadence to any form of melodic or chordal progression which marks out the *close* of a musical line.

66c. *The Word “Cadence.”* — Many

## KEY F.

## MELCOMBE.

## WEBBE.

{	s	s	:f	m	:r	d	:l	s		s	d'	:t	l	:s	s	:fe	s		
{	s,	d	:l,	t,	d	:t,	d	:d	d		t,	d	:r	r	:r	d	:d	t,	
{	m	m	:f	s	:-f	m	:f	m		f	s	:s	fe	:s,r	m	:r	r		
{	d	m	:r	d	:s,	l,	f,	d		r	m	:r	d	:t,	l,	r	s,		
{	m	m	:f	s	:m	r	:-m	f		f	m	:r	s	:f	m	:r	d		
{	d	d	:d	d	:d	l,	:-de	r		r	d	:t,	d	:d	d	:t,	d		
{	m	s	:f	m	:s	l	:-s	l		s	s	:s	s	:d	s	:s.f	m		
{	d	m	:r	d	:d	f	:-m	r		t,	d	:s.f,	m,	:l,	s,	:s,	d		

[Ia.] [Ib.]

[IIa.] [IIb.]

## KEY G.

## EVELYN.

## A. S. SULLIVAN. By per.

{	m	:-m	m	:m	s	:f	m	:-		r	:-r	r	:r	f	:m	r	:-	
{	d	:-d	d	:d	d	:t,	d	:-		t,	:-t,	t,	:t,	t,	:t,	t,	:-	
{	s	:-s	s	:s	s	:s	s	:-		f	:-f	f	:f	r	:m	f	:-	
{	d	:-d	d	:d	m	:r	d	:-		s,	:-s,	s,	:s,	s,	:s,	s,	:-	
{	d	:d	r	:r	m	:-r	d	:-		r	:-	l,	:t,	r	:-d	d	:-	
{	d	:d	l,	:l,	se,	:-se,	l,	:-		l,	:-	l,	:s,	t,	:-d	d	:-	
{	m	:m	l,	:l,	t,	:-m	m	:-		r	:-	f	:f	f	:-m	m	:-	
{	l,	:l,	f,	:f,	m,	:-m,	l,	:-		f,	:-	r,	:s,	s,	:-d	d	:-	

[Ia.] [Ib.]

[IIa.] [IIb.]

KEY B $\flat$ . Lah is G.

CANNONS.

G. F. HANDEL.

{	l <sub>1</sub>	:m <sub>1</sub> ,se	l <sub>1</sub>	:t <sub>1</sub>	d	:r	t <sub>1</sub>	:—		d	:s <sub>1</sub> ,t <sub>1</sub>	d	:r	m	:f	r					
{	m <sub>1</sub>	:d <sub>1</sub> ,r <sub>1</sub>	m <sub>1</sub>	:m <sub>1</sub>	m <sub>1</sub>	:f <sub>1</sub>	m <sub>1</sub>	:—		m <sub>1</sub>	:s <sub>1</sub> ,f <sub>1</sub>	m <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:l <sub>1</sub>	s <sub>1</sub>					
{	d	:l <sub>1</sub> ,t <sub>1</sub>	d	:se <sub>1</sub>	l <sub>1</sub>	:l	se <sub>1</sub>	:—		m	:d <sub>1</sub> ,r	m	:r	d	:d	t <sub>1</sub>					
{	l <sub>2</sub>	:d <sub>1</sub> ,t <sub>2</sub>	l <sub>2</sub>	:m <sub>1</sub>	l <sub>1</sub>	:r <sub>1</sub>	m <sub>1</sub>	:—		l <sub>2</sub>	:m <sub>1</sub> ,r <sub>1</sub>	d <sub>1</sub>	:t <sub>2</sub>	d <sub>1</sub>	:f <sub>1</sub>	s <sub>1</sub>					
{	m	:f	:—	m	r	:—	d	:t <sub>1</sub>	l <sub>1</sub>	se <sub>1</sub>		t <sub>1</sub>	m	:l <sub>1</sub>	r	m	:d	t <sub>1</sub>	t <sub>1</sub>	l <sub>1</sub>	:—
{	t <sub>1</sub>	d	:t <sub>1</sub>	l <sub>1</sub>	:s <sub>1</sub>	f <sub>1</sub>	:r <sub>1</sub>	m <sub>1</sub>		m <sub>1</sub>	m <sub>1</sub>	:l <sub>1</sub>	se <sub>1</sub>	:l <sub>1</sub>	l <sub>1</sub>	:se <sub>1</sub>	l <sub>1</sub>	:—			
{	t <sub>1</sub>	l <sub>1</sub>	:t <sub>1</sub>	r	:m	f <sub>1</sub>	:l <sub>1</sub>	t <sub>1</sub>	se <sub>1</sub>	l <sub>1</sub>	:f	r	:m	m	:—	r	d	:—			
{	s <sub>1</sub>	l <sub>1</sub>	:s <sub>1</sub>	f <sub>1</sub>	:m <sub>1</sub>	r <sub>1</sub>	:f <sub>1</sub>	m <sub>1</sub>		m <sub>1</sub>	d <sub>1</sub>	:r <sub>1</sub>	t <sub>2</sub>	:l <sub>2</sub>	m <sub>1</sub>	m <sub>1</sub>	l <sub>2</sub>	:—			

[Ia.] [Ib.]

[IIa.] [IIb.]

KEY D.

CROFT'S.

{	s	d <sup>1</sup>	:t	d <sup>1</sup>	:s	l	:—	—		s	m	:s	r	:r	d	:—	—
{	m	s	:f	m	:m	f	:—	—		r	d	:d	d	:t <sub>1</sub>	d	:—	—
{	s	m	:f	s	:d <sup>1</sup>	d <sup>1</sup>	:—	—		t	d <sup>1</sup>	:s	l	:s <sub>1</sub> ,f	m	:—	—
{	d	d	:r	m	:d	f <sub>1</sub>	:—	—		s <sub>1</sub>	d	:m <sub>1</sub>	f <sub>1</sub>	:s <sub>1</sub>	d	:—	—

A.t.

{	m <sub>1</sub>	t <sub>1</sub>	:s <sub>1</sub>	d	:r	m	:—	—		s	m	:d	r	:t <sub>1</sub>	d	:—	—
{	df <sub>1</sub>	f <sub>1</sub>	:r <sub>1</sub>	s <sub>1</sub>	:f <sub>1</sub>	s <sub>1</sub>	:—	—		m <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	l <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:—	—
{	sd	r	:t <sub>1</sub>	d	:t <sub>1</sub>	d	:—	—		d	d	:d	f	:r	m	:—	—
{	df <sub>1</sub>	r <sub>1</sub>	:s <sub>1</sub>	m <sub>1</sub>	:r <sub>1</sub>	d <sub>1</sub>	:—	—		d <sub>1</sub>	d <sub>1</sub>	:m <sub>1</sub>	f <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub>	:—	—

f.D.

{	m <sub>1</sub>	t	d <sup>1</sup>	:s	l	:d <sup>1</sup>	t	:l	se		se	l	:t	d <sup>1</sup>	:s	f	:r	d		
{	s <sub>1</sub>	r	m	:m	f	:m	s	:m	m		m	m	:r	d	:d	d	:t <sub>1</sub>	d		
{	d <sub>1</sub>	s	:d <sup>1</sup>	d <sup>1</sup>	:d <sup>1</sup>	r <sup>1</sup>	:d <sup>1</sup>	t		t	l	:se	l	:m	l	:s <sub>1</sub> ,f	m			
{	d <sub>1</sub>	d	:d	f <sub>1</sub>	:l <sub>1</sub>	t <sub>1</sub>	:d <sub>1</sub> ,r	m		m	d	:t <sub>1</sub>	l <sub>1</sub>	:d	f <sub>1</sub>	:s <sub>1</sub>	d			

[Ia.] [Ib.]

KEY A.

MÜLLER.

J. D. MÜLLER.

Harmonised by HAVERGAL

:s,	l,	t,	d	:r		m	:-		s	d	:s	f	:m	r	:-		s	t,	:-
:m,	f,	:f,	m,	:s,		s,	:-		s,	m,	:s	l,	:s,	s,	:-		s,	s,	:-
:d	d	:r	d	:t,		d	:-		t,	d	:d	d	:d	t,	:-		t,	r	:-
:d	f,	:r,	l,	:s,		d	:-		s,	l,	:m,	f,	:d	s,	:-		m,	r,	:-

E.t.

l,	:-	s,	:-		s,	d	:ta	l,	s,	l,	:-		l	r	s	:f	m	:r	m	:-	
fe,	:-	s,	:-		m,	m	:s	f	:m,	f	:-		fe	t	t	:r	d	:t,	d	:-	
r	:-	t,	:-		d	d	:d	d	:d	d	:-		r	s	s	:s	s	:s	s	:-	
r,	:-	s,	:-		d	d	:m	f	:d	f	:-		r	s	s	:t	d	:s	d	:-	

f.A.

:r	s	:f	m	:r		m	:-		d	d	:-	t,	:-	d	:-	
:ds,	s,	:s,	s,	:l,		se,	:-		m,	l,	:-	s,	:-	s,	:-	
:mt,	t,	:r	d	:l,		t,	:-		d	f	:-	r	:-	m	:-	
:ds,	m,	:t <sub>2</sub>	d	:f,		m,	:-		l,	f,	:-	s,	:-	d	:-	



## KEY E.

## INNOCENTS.

m	:-f	s	:d'	t	:l	s	:-	d	:-r	m	:s	f	:m	r	:-	
d	:-r	m	:d	d	:d	d	:-	s,	:-t,	d	:d	t,	:d	t,	:-	
s	:-f	m	:l	s	:f	m	:-	m	:-f	s	:s	s	:s	s	:-	
d	:-d	d	:d	d	:d	d	:-	m	:-r	d	:m	r	:d	s,	:-	

m	:-f	s	:d'	t	:l	s	:-	d	:-r	m	:f	m	:r	d	:-	
d	:-t,	d	:m	r	:r.d	t,	:-	s,	:-t,	d	:d	d	:t,	d	:-	
s	:-f	m	:s	s	:fe	s	:-	m	:-f	s	:l	s	:f	m	:-	
d	:-r	m	:d	r	:r	s,	:-	m	:-r	d	:f,	s,	:s,	d	:-	

[IA.]

[IB.]

[IIA.]

[IIB.]

## KEY F.

## BACH.

s	m	:r.d	s	:l	s	:-	—	d'	r	:m.s	f.m	r	d	:-	—	
s,	s,	:l,	d	:d	d	:-	—	d	t,	:d.s,	l,d	:t,	d	:-	—	
m	m	:m	s	:f	m	:-	—	m	f	:m	r.m	f	m	:-	—	
d	d	:l,	m,	:f,	d	:-	—	d	s,	:d	f,	:s,	d	:-	—	

C.t.

r	m	:r	m	:l	r	t	:d'	r'	r'	m'	:r'.d'	r'	:d'.t	d'	:-	—
t,	d	:r	d	:m	l	s	:s	s	s	:s	l	:s	s	:-	—	
s	s	:s	s	:d	f'	r'	:m'	r'	t	d'	:d'	d'.r':m',f'	m'	:-	—	
s,	d	:t,	d	:l	r	s	:d'	t	s	d'	:m	f	:s	d	:-	—

f.F.

d's	f	:m	f	:s	m	:-	—	m	l	:t	m	:se	l	:-	—	
s	r	d	:t,	d	:r	m	:-	—	t,	m	:f	m	:r	d	:-	—
m't	l	:t	l	:s	s	:-	—	se	l	:l	t	d'	:t	l	:-	—
d.s,	l,	:s,	l,	:t,	d	:-	—	t,	d	:r	m	:m,	l,	:-	—	

d'	s	:-l	s	:f	m	:f	s	d'	r	:m.s	f.m	r	d	:-	—	
f.m	r	:d	t,	:r	d	:t,l,	s,	s,	t,	:d.s,	l,d	:t,	d	:-	—	
d	t,	:d	r	:s	s	:f	m	m	f	:m	r.m	f	m	:-	—	
l,	t,	:l,	t,	:s,	d	:r	m	d	s,	:d	f,	:s,	d	:-	—	

[IA.] [IB.]

[IIA.] [IIB.]

[IIIA.] [IIIB.]

[IV A.] [IV B.]

KEY E $\flat$ .

SHARON.

DR. BOYCE.

m : d	s : m	r : f	f : m	l : s	t : d'	f : m	r : —
d : d	r : d	d : t,	r : d	d : d	f : m	r : d	t, : —
s : m	s : s	l : s	s : s	f : s	f : s	s : s	s : —
d : d	t, : d	f, : s,	d : d	f : m	r : d	t, : d	s, : —

m : d	s : t	l : d'	d' : t	d' : l	s : m	f, m : r	d : —
d : d	r : r	m : r	r : r	d : d	t, : d	r, d : t,	d : —
s : m	s : s	s : fe. l	l : s	s : f	s : s	l : r, s	m : —
d : d	t, : s,	d : r	s, : s,	m : f	r : d	f, : s,	d : —

[IA.] [IB.]

[IIA.] [IIB.]

## KEY D.

## REAY.

## SAMUEL REAY. By per.

d	m	f	s	d'	t	—	d'	m	s	m	d	f	r	—	—
d	d	t	d	m	r	—	d	d	d	t	d	r	t	—	—
m	s	s	s	s	s	—	s	s	s	s	m	l	s	—	—
d	d	r	m	d	s	f	m	d	m	s	l	f	s	—	—

## A.t.

s	d	r	m	f	s	m	—	r	d	f	m	r	r	d	—	—	
r	s	s	s	l	s	s	—	f	m	l	s	f	m	f	m	—	—
t	m	r	d	d	r	d	—	t	d	d	d	d	t	d	—	—	
s	d	t	d	l	t	d	—	s	l	f	d	s	s	d	—	—	

## f.D.

d	s	f	m	l	s	f	—	m	r	s	f	m	f	r	—	—
s	r	t	d	d	de	r	—	t	t	d	t	d	d	t	—	—
d	s	s	s	f	s	l	—	s	s	s	s	s	l	s	—	—
m	t	r	d	f	m	r	—	s	f	m	r	d	f	s	—	—

d	m	f	s	d'	t	—	d'	l	s	m	r	r	d	—	—	
d	d	t	d	r	r	—	d	f	r	d	d	t	d	—	—	
m	s	s	s	l	s	—	s	d'	s	s	s	—	f	m	—	—
d	d	r	m	fe	s	f	m	f	t	d	s	s	d	—	—	

[IA.]

[IB.]

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). Both staves contain a series of chords and single notes, primarily in the lower register.

[IIA.]

[IIB.]

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). Both staves contain a series of chords and single notes, primarily in the lower register.

[IIIA.]

[IIIB.]

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). Both staves contain a series of chords and single notes, primarily in the lower register.

[IV A.]

[IV B.]

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). Both staves contain a series of chords and single notes, primarily in the lower register.

67. **Sections, Phrases, Periods, Strains, Movements.**—Sections may be subdivided, though often indefinitely, into two or more *Phrases*. Two or more Sections may be *united* in one *Period*, and this is the full extent of many complete tunes. In longer tunes, two or more Periods may be so associated as to make one *Strain*. And in more extended musical forms, two or more Strains may be combined into one *Movement*.

67b. *The Unit of Melody.*—Most "sections" are easily divisible into two or more parts. Thus the first section in the above example may be said to consist of two *Phrases*—the first four tones making the opening phrase, and the second four tones the closing phrase. Some writers would subdivide yet further, and search for some minute "motivo" (pronounced *montee'voo*), or "germ of musical thought" out of which all the rest has sprung. Thus they might say that the first two tones of "Melcombe" were the "motivo," and these imitated by *oblique* motion a step lower give the next two tones, and these imitated by *direct* motion a step lower, the next two, and these a Sixth higher the last two. Other writers, regarding the "motivo" as something long enough to fill a measure, speak of such "germs" as the above under the name of "*members of motives*." These writers, taking the "motivo" as the *unit of melody*, try to build up melody thus—Two or

three Motives equal one Section; two Sections equal one Phrase; two Phrases equal one Period; and so on. See Marx and Lobe. So many exceptions, however, have to be made, that this kind of "Table" becomes of no practical use; and the development of the smaller "germs" before named is so arbitrary and imaginative as to be of no service. It is impossible to maintain that musical composers *think* in such fractional pieces as these. We do not know of any reliable dividers of music but the *Cadences*, which "cut off" the *Sections*. The Section we regard as the *unit of melodic form* just as we count the Pulse the unit of time. In analysing, it is best to look at the piece as a whole, and then ask one's self where it best divides into two parts or into three parts. Having got these main divisions of the piece, we may ask, Are they each *Periods* containing two or more Sections, or *Strains* containing two or more Periods.

68. **Rhythmical Proportions of Tunes.**—As a general rule, it is desirable that Sections should be of equal duration. This equality of duration connects them one with the other. The ear having recognised a Cadence at the end of so many measures, naturally expects another Cadence at the end of so many more measures, and so on.

68b. *Illustration.*—In the kindred art of painting every composition must have its proper proportions. There must be proportions of colour, and proportions of form. One side of a tree must *balance* with the other. In the drawing of a human figure the proportions of one part with another are very delicately and carefully preserved, and every proportion, or relation of size, which one part bears to another helps to bind all the parts together as one whole. It is the same with a well-proportioned tune. Mr. Ruskin describes symmetry or proportion as "the balance of parts or masses in *nearly equal opposition*." He shows that symmetry in Nature is not "formal or accurate." There is always some *difference* between the corresponding parts. "An approximation to accurate symmetry is only permitted in animals, because their motions

secure perpetual difference between the balancing parts. . . . All grace and power in the human form result from the interference of *motion* and life with *symmetry*, and from the reconciliation of its balance with its *changefulness*." Like the animals, music too possesses the beauty and variety of *motion*, and this motion allows music to have a more exact symmetry—a more formal balance of parts.

68c. *Examples.*—In dance and march music this balance of Sections, and with them of Periods is carefully preserved, because in these "forms" the measures are necessarily very marked, and well noticed by the ear. In hymn-tunes, when sung slowly, or with interruptions of the melody for "lining out" the words, there is no need of "Symmetry of Sections," because it could not be heard. But when sung quickly, in the modern

style, the length of one part of a melody is easily compared with that of another; the plain structure of the tune makes the measures distinct; and the popular instinct demands an equal balance of lines. See the treatment of the different metres, and the correspondence of this rhythmical balance with elocutional effects, in "Construction Exercises," pp. 78, 80, 82. Thus in Common Metre, the elocutional "pauses of emphasis" at the end of the second and fourth lines are filled up in the music by a lengthening of the last tone. This is often done instinctively by organist, precentor, and people, even when the music-book directs otherwise. In good Short Metre verses there is a "pause of emphasis" at the end of the first and second lines, and in Short Metre music these pauses are, or should be, filled up, by a lengthening of the line, to make it "balance" with the third line. In *quick* (not in heavy) congregational singing the observance of these rules is both easy and satisfactory to the ear. In the tune "Cannons," above, p. 81, there is a well-balanced division into four Sections of two Measures each, though in the middle there is a shifting of the place of the accent which pushes the second half of the tune forward. Thus, contrary to the general rule, the part of a measure at the end of the tune does not exactly "fit in" with the part of a measure with which it begins. In "Evelyn," p. 80, the last line, though different in rhythm, is made to correspond in length with the other three. In "Miller," p. 82, notice how the third and seventh lines are lengthened out to match those which precede them. When "Croft's," p. 81, is sung *quickly* it is necessarily thrown into four-pulse measure (as here written) with lengthened tones at the endings of the first four lines. In the emphasis at the end of its short lines it resembles Short Metre tunes. Songs as well as hymn-tunes commonly obey the same law.

63*l*. *Irregularities*.—But in music which is not "applied" either to the movements of the human feet, or to the measures of poetry, but is "pure" and free to follow the fancy, this uniformity and balance of the Sections is *not* so care-

fully preserved. Irregularities arise in the following ways:—A Section may begin with the last weak pulse of one measure and it may end on the first strong pulse of another measure, and either beginning or ending may be *additional* to the proper length of the Section. Or in a similar way, by *omissions* the Section may be shortened. The proper length of the sections in "Cannons," p. 81, is a Duain. But in order to meet the rhythmic change in the opening of third line from Trochaic to Iambic, we have to make Ib a pulse less than a Duain, and IIb a pulse more. In the tune "Pilgrimage," p. 134, below, the proper length of the Section is a four-pulse Duain. But to meet the impatient Trochaic entry of the fifth line, we have to make IIb one pulse less than the right measure, and in order to fill up the measure before commencing the tune, again we are obliged to make IIIb one pulse longer. In "Aspiration," p. 135, the same thing occurs, the theft of a pulse being from Ib, and the filling in of a pulse being at the end of IIIb. Or the composer may pause to *repeat* a favourite phrase or a favourite Cadence. Thus in "La Virginella," p. 189, below, the Sections are all regular Quadraints till we come to the instrumental close, where the composer is so pleased with the pretty play of his first two measures that he lingers upon and repeats them. Or the ending tone of one Section may be used as the beginning of another, thus making the Sections *overlap*. See p. 217. Or runs, "passages," interludes, and codas *may* be added *without being counted* as part of the regular Sectional-structure of the piece. See p. 118. Or the style of the music may be such as does not distinctly mark the measures or separate the musical ideas (as in much light music and in fugal pieces) and then both composer and hearer may become indifferent to the Balance of Sections. Nevertheless, with these allowances, the proportionate duration of Sections, Phrases, and Periods is well observed even in such free compositions as the string quartets of Haydn, and the pianoforte Sonatas of Mozart and Beethoven.

69. *Analysis of Rhythmical Proportion*.—A Section which consists of two Measures, we call a *Duain*; a Section of three Measures, a *Triain*; a Section of four Measures, a *Quadrain*; a Section of five Measures, a *Quintain*; a Section of six Measures, a *Sextain*; a Section of seven Measures, a *Septain*; a Section of eight Measures, an *Octain*. A *Period* which consists of two Sections, we call a Two-sec. (or Two-section) Period; a Period of three Sections, a Three-sec. Period, and so on. In writing analyses we use large Roman figures to

represent the Period, and "small capitals" to represent the Section. I means the first Period, and IA the first Section of the first Period. We place a comma after the sign for a Section, a semicolon at the end of the signs for a Period, a semicolon and horizontal stroke at the close of a Strain, and a very distinct full-stop at the end of the Tune, thus—

IA, IB; IIA, IIB;—IIIA, IIIB; IVA, IVB.

69b. *Illustrations.*—Thus the tune "Melcombe" p. 80, has four sections of two measures each, or four duains. Any good singer would mark these divisions by a strong accent on each closing note, and if we listen again to such a singer we shall commonly hear him singing each section so as to divide it into two equal portions or *phrases*. In psalm-tunes, the words do not always suit the phrasing dictated by the music,

and the musical "phrasing" has to yield to that of the words. Thus a "four-pulse duain" set to the words "No word is sung more sweet than this," would be divided into 4 pulses + 4, but set to the words "Abiding sweetness of the heart," it would be phrased as 5 + 3. But in writing analyses we always consider the music alone, unless told to do otherwise. A silent pulse at the end of a line should be counted in the *phrases*.

*Melcombe*, p. 80—

IA 4-pulse Duain 4 pls. + 4, IB Duain 4 + 4 ;  
IIA Duain 4 + 4, IIB Duain 4 + 4 .

*Cannons*, p. 81—

IA 4-pulse Duain 3 + 5, IB Duain 3 + 4 ;  
IIA Duain  $4\frac{1}{2}$  +  $3\frac{1}{2}$ \*, IIB Duain 5 + 4 .

*Crofts*, p. 81—

IA 4-pulse Duain 4 + 4, IB Duain 4 + 4 ;  
IIA Duain 4 + 4, IIB Duain 4 + 4 ;  
IIIA Duain 1 + 4, IIIB Duain 4 + 4 .

70. **Relations of Key and Mode.**—Another bond of *unity* in a tune is the fact of its beginning and ending in the same Key and Mode, all its transitions and modulations bearing a close relation to the principal Key. For definitions of "Key" and "Mode," see above, Book II, pp. 45, 57, 58, and 64.

70b. *Examples and Exceptions.*—The tunes above, not selected for this purpose, will, however, serve for illustration. The tune "Cannons," p. 81, begins and ends in key B $\flat$ , minor mode; the rest of these tunes are in the major mode, and end in the same key in which they begin. It should, however, be mentioned that instrumental writers like Beethoven, and even some modern vocal writers, regard the major and minor "of the same Tonic" as *relative keys*, and beginning a piece in one they sometimes end it in the other.

See above, Book II, p. 62, and "How to Observe," il. 156, p. 88. But we venture to think that in the common ear this practice creates *duality* of feeling—not unity. If we study the relation of new keys in these tunes to the principal key, we shall find that the first sharp key is introduced nine times, the relative minor 4 times, the relative major once, the first flat minor twice, and the second flat "major to major" once. Let the pupil verify for himself each of these assertions.

\* If we were analysing the full harmony we should disregard the half pulses, and say 4 + 4.

**70c. Relation to the Last Key.**—Keys and modes are related to one another as well as to the principal key of a piece, and both relations are concerned in promoting unity and variety in a tune. If we study the relations of a new key with the key last heard, we shall find that three points claim attention—*first*, the number of tones of the old key altered to make the new one; *second*, the connection between the Tonics, Dominants, and Subdominants, of the two keys or modes; and *third*, the degree of clearness with which the leading-tone of the new key stands out. 1st, Every change of tone disturbs the ear, and makes it restless until a new key-relationship is established, hence, other things being equal, those keys and modes are most closely related which require the least change of tones. 2nd, The Dominant and Subdominant are connected with their Tonic by the firm interval of a fifth above or below, and a new key built upon one of these is therefore very closely related to the original Tonic. If the new Tonic is the bond of connection (that is, springs from the old Domin-

ant or Subdominant) that bond is closer than if only the new Dominant or Subdominant unite themselves with the old key. 3rd, It is a point of great importance in transition or modulation that the new Tonic should be quickly recognised by the ear, and a clearly-marked leading-tone greatly assists this process, especially as new keys and modes are chiefly introduced by their Dominant chords, in which the "leading-tone" holds an important place. This tone comes out most clearly when it is a *new* tone, and when there is *no other new* tone competing with it in the new Dominant chord. Some weight must also be attached to the consideration that the mental effect of the *minor* is congenial with a *flat* remove, and the mental effect of the *major* with that of a *sharp* remove. See Book II, p. 58. This subject is fully and carefully investigated in "Musical Statics," pp. 91 to 99. Out of thirty-four transitions, modulations, and transitional modulations there analysed, the fifteen in the following Table are those most used. The Table also shows the *qualities* of the change in each case.

TRANSITIONS, MODULATIONS, & TRANSITIONAL MODULATIONS,  
IN RELATION TO THE LAST KEY OR MODE.

	1st. Tones Changed.	2nd. Modal Bond.	3rd. Leading- tone.
<b>MAJOR.</b>			
To First Sharp Major .....	1	New Tonic=Old Dominant.	Clear.
To Relative Minor.....	1	None.	Clear.
To First Flat Major .....	1	New Tonic=Old Subdom.	Not New.
To First Flat Minor .....	2	New Subdom.=Old Dom.	Clear.
To Second Flat Major .....	2	New Dom.=Old Subdom.	Not New.
To Second Sharp Major .....	2	New Subdom.=Old Dom.	Clear.
To Third Flat Minor.....	2	New Tonic = Old Tonic.	Not New.
To First Sharp Minor .....	2	None.	Conflicting.
To Fourth Flat Minor ... ..	3	New Tonic=Old Subdom.	Not New.
<b>MINOR.</b>			
To Relative Major.....	1	None.	Not New.
To First Sharp Major .....	2	New Dom.=Old Subdom.	Clear.
To Third Sharp Major .....	2	New Tonic=Old Tonic.	Not New.
To First Flat Major .....	2	None.	Not New.
To First Sharp Minor .....	3	New Tonic=Old Dominant.	Conflicting.
To First Flat Minor .....	3	New Tonic=Old Subdom.	Clear.

**70d. An Analysis of Recent Music.**—The following analysis will show how far the principles thus announced are con-

sciously or unconsciously adopted by composers. It is fair to say that, as a general rule, whatever is *most* used by the

*best* composers is best. The books analysed were the "Presbyterian Hymnal," edited by Mr. Henry Smart; "Church Hymns," edited by Dr. Sullivan; the "Hymnary," edited by Mr. Barnby; and the choruses of Mendelssohn's "St. Paul." The number of transitions, modulations, and transitional modulations found in these books (including "returns" as well as "departures," and mere "passing" and cadence changes as well as more "extended" ones), was 5,540. The extent to which the law of "fewest changes" rules transitions and modulations appears from the fact that *eighty* per cent of these change only *one* tone, *sixteen* per cent change *two* tones, and only *four* per cent *three* tones. The extent to which the law of "best bond" is followed appears from our finding that *sixty* per cent have a bond between the Tonic, Dominant, or Subdominant of the old key and the *Tonic* of the new, while seven per cent are similarly bonded to the *Dominant* of the new key, and four to the Subdominant. The rest are nearly all changes to the Relative—major or minor—which are in other respects very good. The extent to which the law of a "clear leading-tone" is obeyed becomes manifest when we discover that *fifty-one* per cent of the new Dominant chords in these cases have the leading-tone both new and clear, *forty-four* per cent have it clear but not new, and only *five* per cent have it conflicting. The chief exception is the change to the first sharp minor, which is commonly taken "gradually" so as to avoid the conflict of the two new tones. The extent to which the sharp removes are reckoned congenial to the major mode, and the flat to the minor, appears very markedly when we analyse two, three, or four removes. *Seventy-five* per cent of these removes obey the law of congeniality, and *twenty-five* per cent disobey it. In the case of only one remove this law does not rule so absolutely. In the cases of modulation as well as transition of the first remove, *sixty-four* per cent obey the law, and *thirty-six* per cent contradict it. The chief exception in this case also arises from the change to the first sharp minor.

70e. *Relation to the Principal Key.*—It is important that the music in passing from key to key should not wander so far that its relation to the principal key would be lost. For the sake of unity,

when we come back to the principal key we should feel that *it is the principal key* to which we have come back, and be able to welcome it as such. Many of the more distant removes in transition and transitional modulation are not so distant from the principal key as they are from the last key. It is so with the oscillating transition, p. 60, above, and with many transitions of two, three, and four removes. See p. 64, above.

70f. *Relation to Place.*—Much of the importance of a transition or modulation arises from the *place* which it holds in the rhythmic structure of the tune. Thus the close of a *period* is more important than the close of a *section*. It marks a larger and more important division of a tune, and a transition or modulation placed *there* is all the more effective. For the sake of variety and life (without producing a too foreign effect) the first sharp key (or in minor tunes, the relative major) very commonly appears at the end of the first period, or in the middle of the tune. See "Melcombe," p. 80; "Cannons," p. 81; "Müller," p. 82; "Bach," p. 83; and "Reay," p. 85. If not the first sharp key, then the principal key holds that important place, which is seldom yielded to any other. See "Evelyn," p. 80, and "Life let us cherish," p. 101. But the spirit and genius of some tunes carries the enthusiasm over the first period into the beginning of the second, and such tunes often place the first sharp key there. See "Innocents," p. 83, and "Sharon," p. 84. Taking the first *hundred* two-period tunes in the "Presbyterian Hymnal," *forty-six* were found to have the *first sharp* key, and *seventeen* the *principal* key, at the close of the first period, and *twenty* used the first sharp key to close the *first section* of the *second* period, *six* were unclassified, and *eleven* were without either transition or modulation. But many tunes divide themselves into three parts—three periods. Of these the larger part (like "Crofts," p. 81, and "See the conquering hero," p. 104—not "Life let us cherish," p. 101) use the first sharp key on the *second* period. Taking the first *twenty* three-period tunes in the same collection we find that *eleven* thus place the key of the Dominant (or in minors, the relative major), *three* carry it over to the beginning of the *third* period, *three* have neither transition nor modulation, and *three* remain unclassified.

71. *Analysis of Key and Mode.*—In analysis exercises it is useful to show—1) the *place* at which the change occurs, 2) the *nature* of the change, and 3) the *extent* of the change. This is best done by describing the Key and Mode of each Section thus:—



*Melcombe.* Key F. P. 80—

IA Principal Key , IB First Sharp Key, *cadential*;  
IIA Prin., & min. of 1st ♭ *cad.*, IIB Principal .

*Cannons.* Key B♭. Lah is G. P. 81—

IA Prin. , IB Relative Major, *extended* ;  
IIA Prin. , IIB Prin. .

*Sharon.* Key E♭. P. 84—

IA Prin. , IB Prin. ;  
IIA First Sharp, *cadential*, IIB Prin. .

*Müller.* Key A. P. 82—

IA Prin. , IB Prin. , IC 1st ♯ *ext.* ;  
IIA Prin. , IIB 1st ♯ *ext.*, IIC Prin., & Rel. Min. *cad.*, IID Prin. .

*Crofts.* Key D. P. 81—

IA Prin. , IB Prin. ;  
IIA 1st ♯, *ext.* , IIB 1st ♯, *ext.* ;  
IIIA Prin., & Rel. Min., *ext.* , IIIB Rel. Min., & Prin., *cad.* .

*Reay.* Key D. P. 85—

IA Prin. , IB Prin. ;  
IIA 1st ♯, *ext.* , IIB 1st ♯ *ext.* ;—  
IIIA Prin., Min. of 1st ♭ Pass., Prin., IIIB Prin. ;  
IVA Prin., 1st ♯ Pass., Prin. , IVB Prin. .

*Bach.* Key F. P. 83—

IA Prin. , IB Prin. ;  
IIA Prin., & 1st ♯, *ext.* , IIB 1st ♯, *ext.* ;—  
IIIA Prin. , IIIB Rel. Min., *ext.* ;  
IVA Prin. , IVB Prin. .

72. **Harmonic Cadences.**—By the addition of Harmony to Melody, Cadences are made both more distinct and more varied. Thus the first Cadence of “*Melcombe*,” p. 80, looking at the Melody alone, may be regarded as a Cadence in the first sharp key, or as what is called a “*Plagal*” Cadence in the original key, and the third Cadence as one in the first flat key, or as one on the Second of the original key, or as one on the Fourth of that key,—and Melody alone does not tell us the real character of these

Cadences. But Harmony *defines* them. The following hints on Harmony will be sufficient to enable even the young student to analyse Cadences.

72b. *Chords*.—It is necessary to explain that a "chord" is a number of tones (generally three) sounding together; that the chords which sound best are those in which the tones *could* be placed in "Thir<sup>d</sup>s" (*d* to *m* or *m* to *s*) one above the other (thus the last chord of the first line in "Melcombe," p. 80, *can* be read upwards in close "Thir<sup>d</sup>s," as *d m s*, and the last chord of the third line as *r f l*); that chords are *named* by the tone which stands first or lowest when they are placed in this "close" position, the names being written in capital letters, thus—D, R, &c.; that when their "first" tone (or root) is lowest they are said to be in the *a* position, when their "Third" is lowest, in the *b* position, when their "Fifth" is lowest, in the *c* position, as the last chord

of "Melcombe" is Da or simply D, the fifth-last Db, and the third-last Dc, and that when another tone is introduced into a three-fold chord—as for example, a *seventh* (counting from the root)—this is indicated by high-placed figures before the chord-name, thus 'S, called "seven-soh," or 'D, called "four-doh." These added tones dissonate (i.e., strike against a tone which stands next them in the scale) with one or more of the proper chord-tones, and as a rule, the ear is not satisfied till they find consonance by going down a step in the next chord. Listen to 'Sa in the close of "Evelyn," p. 80, and 'Sc in the cadence of "Evelyn" 1A. See also 'S at the end of "Reay," p. 85, and 'Rb in the first section of "Sharon," p. 84.

73. *Classification of Cadences*.—Cadences can affect the structure and building up of a tune in three ways—first, by showing *relationship* to the principal *key and mode* of the tune in various manners; second, by conveying to the ear a sense of Conclusiveness in various degrees; and third, by awakening a feeling of Expectancy more or less decided. The following is a description of the principal cadences.

73b. *Tonic Cadences*.—Cadences on the Tonic of the principal key and mode—that is, cadences ending in the major mode on the chord D, or in the minor mode on the chord L—are both the most decisive of the key and mode, and the most satisfying to the ear as the conclusion of a line. But they vary in degrees of conclusiveness.

The D, or the "minor (or minor mode) L" cadences, in the *a* position for the bass, and with the Tonic also in the melody, are the most sense-concluding and key-deciding of all cadences. See the last cadences in "Melcombe," above, p. 80; of "Cannons," p. 81; of "Evelyn," p. 80; of "Croft," p. 81; of "Müller," p. 82; of "Bach," p. 83; of "Sharon," p. 84; and of "Reay," p. 85. These cadences are so conclusive that they are seldom used except at the end of a tune. See, however, "Bach," p. 83, and "Croft," p. 81, in the latter of which the frequent coming to a decided end and beginning again produces a decidedly jerky and heavy effect.

73c. "*Open*" Tonic Cadences.—When the composer desires to keep free from too definite a conclusion and yet to establish the Tonic, especially in the first lines

of tunes, he alters these Tonic cadences either in the bass or the melody. Sometimes he puts them in the *b* position, as Db (an "imperfect" cadence. See "How to Observe," p. 16). See "Reay," p. 85. But more frequently he places the Third or Fifth of the chord in the melody instead of the First. When the Fifth is in the melody we say that the chord has its Fifth "crowning;" we call it the chord of "D Fifth" or "minor L Fifth," and write it D<sup>5</sup> or L<sup>5</sup>. This usually occurs with the Plagal cadence. See par. 73g. When the Third is in the melody we speak of the chord as "D Third," or "minor L Third," and write it D<sup>3</sup> or L<sup>3</sup>. See cases in "Evelyn," p. 80; "Croft," p. 81; "Müller," p. 82; "Bach," p. 83, &c. These are called "Semi-perfect" cadences, "How to Observe," p. 8. Another way of lessening the conclusiveness of these and the next class of cadences is by allowing the last chord to be *approached* in the bass *stepwise* instead of by the usual bold leap. See cases in "Evelyn," p. 80, and "Croft," p. 81. In analysis exercises we indicate stepwise cadences by a dot over the chord-name. Thus we write  $\dot{D}$  for what we call a stepwise D cadence." Any Tonic cadence which does *not* move from

Dominant to Tonic, both chords being in the *a* position and the Tonic having its first crowning (*d* in the air) we may call an Open Tonic Cadence. The "Plagal" cadence mentioned below is also used for the same purpose as these "open" cadences.

It should also be noticed that the conclusiveness of a cadence depends very much upon the place it holds in the rhythmical proportions of the tune. Thus it has been said that the third line of "God save the Queen," although it has a Tonic cadence, is not very conclusive, because an ending would not be naturally expected in that place. If the line were expanded to four measures its cadence would be more conclusive, because the ear had already recognised a cadence at the end of four measures, and "the ear remembers and expects."

**73d. Dominant Cadences.**—Cadences on the *Dominant* of the principal key and mode—that is, cadences ending in the major mode on the chord *S*, and in the minor mode on the chord *seM*—are, like the Tonic cadences, decisive of the key and mode. They will, moreover, satisfy the ear for the conclusion of some early line in the tune, but instead of conveying the idea of final conclusiveness, they distinctly express that of expectancy. See examples in "Müller," p. 82; "Cannons," p. 81; "Croft," p. 81; and "Reay," p. 85. It will be noticed that in many of these Dom. cadences the Dominant is not always preceded immediately by the Tonic, which is the strongest form of the Dominant cadence; in several of these cases the bass moves—as in some Tonic cadences—stepwise, thus: *f* | *s* or : *l* | *s* instead of : *d* | *s*, and in the minor : *f* | *m* or : *r* | *m* instead of : *l* | *m*. The Dominant cadences also occur in the *b* position, and they frequently have the Fifth or Third in the air, like the Tonic cadences. In harmony analysis they are indicated in the same way. Thus *S*<sup>5</sup> means "S fifth," or a cadence on *S* with its Fifth in the highest part (see "Müller," p. 82, *lb*), and *seM*<sup>3</sup> means "*seM* third," or a cadence on *seM* with its Third in the highest part. See "Cannons," p. 81, *IIA*. Thus also *seMb* means a cadence on *seM* with *se* in the bass, and *S* means a cadence on the chord *S* approached in the bass stepwise. See "Cannons," p. 81, *lb*.

**73e. Transitional and Modulating Cadences.**—Next in frequency to the Tonic and Dominant cadences are those which move into a closely-related key or into another mode. The commonest are the "first sharp key" cadences. See "Melcombe," p. 80; "Müller," p. 82; "Bach," p. 83. This kind of cadence enlivens the music, giving us an expectant key, which

is more startling to the ear than an expectant chord. In the minor mode the change which corresponds with this is not a cadence going into the first sharp key minor, but a cadence in the relative major (see "Cannons," p. 81), for that change in a minor tune has the same brightening effect which a first sharp key cadence has in a major tune. Cadences passing into the first flat key are very rare and very ineffective, because they do not produce any feeling of expectancy. Some persons have harmonised the first line of the tune "French" with a cadence in the first flat key, which is very dreary. In major tunes cadences in the relative minor are not uncommon. They are sometimes on the Tonic of the relative minor, as in "Evelyn," p. 80, and sometimes on its Dominant, as in "Müller," p. 82. Occasionally the relative minor of the first flat key is employed for cadences. See "Melcombe," p. 80. These minor cadences are very touching, and full of a subdued expectancy.

**73f. Supertonic and Submediant Cadences.**—Cadences on *R* in the major are supertonic cadences; they are not much used, and the corresponding minor *T* not at all. See "How to Observe Harmony," p. 27. They express expectancy and dissatisfaction strongly but not very agreeably. The proper Submediant cadences move from the Tonic to the Submediant—that is *D* to *L* in the major, and *L* to *F* in the minor. They are not much used, having no very marked effect. But a form of Submediant cadence, in which the Dominant, not the Tonic, goes to the submediant (that is, *S* to *L*, not *D* to *L*, or *seM* to *F*, not *L* to *F*) is very much employed. We call it the *Surprise Cadence*. The Dominant being heard, the ear is naturally led to expect the Tonic, and is "surprised" to receive the sad and touching submediant instead. This cadence is also called the "interrupted" cadence. See "How to Observe Harmony," p. 34.

**73g. Plagal and Subdominant Cadences.**—Plagal cadences are cadences on the Tonic which are not preceded by the Dominant but by the Subdominant. In the major they are not *S* to *D* but *F* to *D*, and in the minor they are not *seM* to *L* but *R* to *L*. The effect of this cadence is vague and grand, but neither very conclusive nor very expectant. It is very useful in harmonising the air | *l* : *l* | *s* when the composer does not desire to go into the first sharp key, especially at the end of the first line of a tune. See "Melcombe," p. 80; "Bach," p. 83; and "Innocents," p. 83. It may be noticed that this cadence is always most effective when the key has been strongly decided by the Dominant or Dominant-seventh immediately before. In this last respect the

Subdominant cadences are similar to the Plagal; they end on F in the major, and R in the minor, and sound best when the key is decided. They are not much employed for important cadences, having no very useful characteristics. The reason why the Supertonic, Submediant, and Subdominant cadences are little used is that they do not declare the key or mode in any marked way, and the common ear requires that at the endings of lines the key should be left very definite.

73h. *Weak-pulse Cadences.*—These are cadences which end on the weak pulse instead of the strong, thus giving emphasis to what we may call the *process of cadencing*. See a Tonic weak-pulse cadence in "Sharon," p. 84, 1A; see "How to Observe," pp. 14, 19, 25, 28.

Similar cadences to these are made on the medium pulse. See "Reay," p. 85. We call them "medium-pulse cadences." They differ from such as "Bach," 11A.

73j. *Dissonant Cadences.*—These are closes of lines in which the ear is startled by a dissonance where it had expected a consonant rest. See the 7S cadence in "Evelyn," p. 80. See "How to Observe Harmony," p. 53, il. 97. Such cadences are very emphatically expectant, because the dissonance requires a resolution on the very first chord of the next line. They are sometimes called "avoided" cadences. The ending of the line is not really avoided. It is the old form of cadence which is avoided; the ending of the line is really *marked* by the dissonance.

74. *Relations of Cadences.*—It is obviously desirable that the most conclusive form of the Tonic Cadence should be employed at the *end* of a tune. In close relation to this should stand the *middle* Cadence of a tune. And subordinate Cadences of various kinds lead up to these principal points. A certain Key and Mode is first given out as the "home" of the ear, and to that home, after all its wanderings, the mind will expect a safe return. By this "return" the Cadences contribute to *Unity*; by the way in which they "lead up" to the principal cadential points, they show *Design*, which also is unity; and by their many differences of Key, Mode, and effect, they introduce *Variety*.

74b. *Illustrations.*—We propose, in describing the relations of different parts of tunes, always to describe the relations between "Strains" (if the tune is long enough to be divided into "Strains") first; next, the relations between "Periods" within the "Strains;" and next, relations between the "Sections" within each of the "Periods." It will be convenient to place the following mark before observations on "Strains" (Str.), the following before observations on "Periods" (Pds.), and the following before observations on "Sections" (Sec.)

The tune "Melcombe," p. 80, does not divide into "Strains." (Pds.) Its second Cadence brings to a close the first Period, and is marked by that united decision and expectancy which is heard in the Tonic of the first sharp key. It contrasts well with the Cadence at the end of the second Period. (Sec.) Within the first Period, the first Section prepares the mind by the solemnity of the Plagal Cadence for the keenness of the first sharp Cadence in the second Section. This Plagal Cadence, like other "open" Cadences, leaves the key and mode well decided at the begin-

ning of a tune, without closing the sense and feeling of the music too soon. Within the second Period, the Cadence of its A Section is allowed to wander away from the key and mode all the more freely because it is so surely coming back again in the final Cadence of the tune. It goes into the minor of the Subdominant. See Extended Modulator, Book II., p. 50.

"Evelyn," p. 80, (Pds.) closes its first Period, not with the Dominant, nor with the key of the Dominant, but with the more startling Dominant Seventh, contrasting strongly with the Tonic Cadence at the close. (Sec.) Within the first Period its A Cadence keeps the key decided, but the sense "open," by means of a D<sup>3</sup> chord. Within the second Period, the A Section closes not so far from the key as "Melcombe," but with the "subdued expectancy" of the relative minor.

"Cannons," p. 81, (Pds.) divides into two at the *Dominant Cadence* of the relative major, which contrasts almost too vividly with the minor Tonic at the end. (Sec) In 1A both the mode and the key are decided by a Dominant Cadence, which prepares the mind for the bold contrast in 1B. In

**IIa** the Dominant Cadence of the original mode again asserts itself, and properly prepares for the Tonic Cadence in **IIb**.

If we examine a six-line tune like "Croft's," p. 81, we notice that it consists of three Periods. (Pds.) The first and last Periods end in the Tonic of the original key, and the second in the Tonic of the Dominant key. A more modern writer would probably have avoided a full close at the end of the first Period. These premature closes produce a somewhat jerky and disconnected effect. (Sec.) The subordinate Sections in each Period are kept well "open," having a F Cadence, **IIa** an open D Cadence in the first sharp key, and **IIIA** a relative minor Cadence.

"Müller," p. 82, is a seven-line tune, but on trying it over you easily see that it divides into two parts—two Periods—at the end of the third line. (Pds.) The long cadence tones of the first Period are in the Tonic of the Dominant key, and contrast with the Tonic of the principal key at the close of the second Period. (Sec.) Within the first Period an "open" Tonic Cadence, followed by a Dominant Cadence, lead up to the Dominant key Cadence; and within the second Period a Subdominant Cadence, a Dominant key Cadence, and a relative minor Dominant Cadence (giving great contrasts of effect) lead up to the Tonic Cadence. The manner in which the subordinate Cadences of this tune prepare the ear for the principal Cadences is an interesting study.

"Innocents," p. 83, (Pds.) contrasts the close of its first Period with that of its second, by means of the Dominant Cadence. (Sec.) Within the first Period the "open" Plagal Cadence is a quiet preparation for the brighter S Cadence which follows. Within the second Period, to prepare for the final D Cadence, we have the brightening effect in **IIa** of the *s*D Cadence. This is a simple illustration of the way in which the second Period contrasts with the first, not only in its B but also in its A Section, for **IA** and **IIa** treat the same melody with contrast of harmony and Cadence.

The tune "Bach," p. 83, is like two short metre tunes. It is here printed with equal lines and proper balance of rhythm. (Str.) But it is not two tunes, for the close of what would be the first tune is purposely made expectant. Although it ends with a Tonic Cadence, it is not the

Tonic of the original key, but of the first sharp. The mind cannot rest there; it feels the music incomplete. We must call this, therefore, not the first *tune*, but the first *Strain*. The two Strains are strongly contrasted in character and Cadence. (Pds.) Within the first Strain the first Period decides the key—the key to be changed in the second Period—almost too strongly for modern tastes. But this decisiveness has its apology in giving occasion for its emphatic repetition at the close of the whole tune. Within the second Strain the first Period closes (like the first Section of the second Period in "Ev-lyn," p. 80) in the Tonic of the relative minor, which contrasts very effectively with the closing Cadence of the second Period. The subordinate Cadences **IA**, **IIIA**, and **IVA** are all "open;" **FD**, **D<sup>3</sup>**, and **D<sup>b</sup>**. And **IIa** has a Dominant Cadence of the first sharp key *fers*, leading restlessly onwards and upwards into **IIb**.

"Sharon," p. 84, (Pds.) closes 1st Period with a Dominant Cadence "expecting" the final Tonic of the second Period. (Sec.) In the first Period a weak-pulse Tonic Cadence leads up to the Dominant, and in the second Period a weak-pulse first sharp Cadence leads up to the Tonic.

The tune "Reay," p. 85, is like "Bach," p. 83, in this respect, that it is prevented from being two tunes by the first Strain being made to close in the key of the Dominant. (Str.) The close of the first strain well prepares the mind for the close of the second Strain, having four chords the same, only in the first sharp key instead of the original key. (Pds.) Within the first Strain we have the Dominant Cadence at the close of **Is** contrasting with the Dominant *key* cadence at the close of **IIb**. In the second Strain we have again the Dominant Cadence at the end of **IIIs** contrasting with the Tonic Cadence at the end of **IVb**. (Sec.) The subordinate Cadences are manifestly subordinate. We have the S cadence of **Is** introduced by the "medium-pulse *D<sup>b</sup>* Cadence" of **IA**; the *s*D Cadence of **IIa** introduced by a "medium-pulse *S* Cadence" of **IIa**; the S Cadence of **IIIs** introduced by the "medium-pulse *M<sup>b</sup>* Cadence" (in which the *m* sounds like a dissonance) of **IIIA**; and the final Tonic Cadence of **IVb** introduced by the "medium-pulse *D<sup>b</sup>* Cadence" of **IVA**.

**75. Analysis of Cadences.**—In analysing Cadences it is important to show the manner in which they contrast with, or lead up to, one another. Therefore we write the Cadences of one period in one line, and those of another in the next, and so on. We employ also the Roman numerals, the letters, and the stops to indicate the Strains, Periods, and Sections, as in par. 69, above.

The writing of such analysis is of great value, because it assists the student to concentrate his attention and thought on the Relation of Cadences.

75b. *Examples.*—By comparing the following analyses with the tunes themselves, and with our explanation above, the student will learn how to write Cadence analyses.

*Melcombe*, p. 80—

I<sub>A</sub> FD<sup>5</sup> , I<sub>B</sub> <sup>s</sup>D ;  
II<sub>A</sub> <sup>R</sup>L<sup>3</sup> , II<sub>B</sub> D .

*Evelyn*, p. 80—

I<sub>A</sub> <sup>˙</sup>D<sup>3</sup> , I<sub>B</sub> <sup>7</sup>S<sup>5</sup> ;  
II<sub>A</sub> L<sup>3</sup> , II<sub>B</sub> D .

*Cannons*, p. 81—

I<sub>A</sub> <sup>ee</sup>M<sup>5</sup> , I<sub>B</sub> <sup>˙</sup>S<sup>5</sup> ;  
II<sub>A</sub> <sup>ee</sup>M<sup>3</sup> , II<sub>B</sub> L .

*Crofts*, p. 81—

I<sub>A</sub> F<sup>3</sup> , I<sub>B</sub> D ;  
II<sub>A</sub> <sup>s</sup><sup>˙</sup>D<sup>3</sup> , II<sub>B</sub> <sup>s</sup>D ;  
III<sub>A</sub> <sup>ee</sup>M<sup>3</sup> , III<sub>B</sub> D .

*Müller*, p. 82—

I<sub>A</sub> D<sup>3</sup> , I<sub>B</sub> S<sup>5</sup> ,  
I<sub>C</sub> <sup>s</sup>D ;  
II<sub>A</sub> F<sup>3</sup> , II<sub>B</sub> <sup>s</sup>D<sup>3</sup> ,  
II<sub>C</sub> <sup>ee</sup>M , II<sub>D</sub> D .

*Innocents*, p. 83—

I<sub>A</sub> FD<sup>5</sup> , I<sub>B</sub> S<sup>5</sup> ;  
II<sub>A</sub> <sup>s</sup>D , II<sub>B</sub> D .

*Bach*, p. 83—

I<sub>A</sub> FD<sup>5</sup> . I<sub>B</sub> D ;  
II<sub>A</sub> <sup>te</sup>Sb<sup>5</sup> , II<sub>B</sub> <sup>s</sup>D ;—  
III<sub>A</sub> <sup>˙</sup>D<sup>3</sup> , III<sub>B</sub> L ;  
IV<sub>A</sub> <sup>˙</sup>b<sup>5</sup> , IV<sub>B</sub> D .

*Sharon*, p. 84—

I<sub>A</sub> <sup>94</sup>DD<sup>3</sup> , I<sub>B</sub> S<sup>5</sup> ;  
II<sub>A</sub> <sup>94</sup>SDD<sup>3</sup> , II<sub>B</sub> D .

*Reay*, p. 85—

I<sub>A</sub> <sup>7</sup>SdDb , I<sub>B</sub> S<sup>5</sup> ;  
II<sub>A</sub> <sup>s</sup>D<sup>7</sup>S , II<sub>B</sub> <sup>s</sup>D ;—  
III<sub>A</sub> RMb , III<sub>B</sub> <sup>˙</sup>S<sup>5</sup> ;  
IV<sub>A</sub> <sup>7</sup>SdDb , IV<sub>B</sub> D .

76. **Relations of Melodic and Rhythmic Reply.**—Nothing contributes more to show that one part of a tune belongs to another than some similarity or contrast in the Rhythm, or in the upward or downward motion of its phrases. The relationship is all the more striking when these points of similarity or contrast appear in corresponding *parts* of Sections or Periods,—for example, when the *opening* of one Section is similar or contrasted with the *opening* of another,—or when the *close* of one Section or Period replies to the *close* of another.

76b. *Rhythmic Imitation.*—In the tune “Rousseau,” p. 100, the rhythm TAA TAA-e fe TAA TAA occurs at the opening of each *section*,—and at the close of Pds. I & III

there occurs the rhythm TAA-e fe TAA-e fe TAA. Even if there were no unity of *melody* these *rhythms* would still bind the sections together. In the melody of the

tune "Evelyn," p. 80, *Ib* shows that it belongs to *IA* by imitating it one step lower, and by imitating, not only its melodic shape, but also its rhythm. Both lines begin with TAA - AATAI. Notice that to produce their proper effect these rhythmic imitations should always occupy the same places of corresponding sections. The section *IIb* has little connection with any of the other sections. But it reminds us of *IIa* in its close,—and that chiefly by virtue of its rhythmic imitation, for melodically the imitation is a distant one; we can only say that both the phrases fall. Nägeli, the author of "Life let us cherish," p. 101, was very earnest in teaching his pupils the principles of "Rhythmic Reply." It is interesting to see how in this tune he treats the rhythmic form TAA-AI-EE TAA TAI TEE TAA-AI TEE TAA-AI-EE, clothing it with a variety of tune forms. In "See, the conquering hero," p. 101, the great rhythm is tafatete TAATAI TAA TAA, and this binds the tune together in all directions.

76c. *Similar and Contrary Motion*.—In the tune "Melcombe," p. 80, the second line declares its relationship to the first by the downward stepwise phrase starting from *d'*, because the first line had a similar downward phrase starting from *s*. This is called relation by "Similar Motion." The third line shows its relationship to the first by a contrasted opening. It moves stepwise upward from *m*, just as the first line moved stepwise downward from *s*. In the same way the opening of the fourth line also reminds us of the third by contrast. This is called relation by "Contrary Motion."

76d. *Generally Contrasted Motion*.—In the tune "Cannons," p. 81, *Ib* shows its connection with *IA* by an imitation both melodic and rhythmic one third higher, and *IIa* and *B* show that they belong to those which precede them, not by exactly contrary motion, but by generally contrasted motion. The feeling of upward movement has been strongly impressed on the mind by *IA* and *B*, and it is tempered and toned down by the generally downward movement of *IIa* and *B*.

76e. *Similar and Contrary Wavings*.—In the melody of "Crofts," p. 81, *Ib* indicates its unity with *IA* by making its first phrase of four tones move "down, up, down," while the corresponding phrase of *IA* moved "up, down, up," and by making its closing phrase of two tones move down while the closing phrase of *IA* moves up. This we call "contrary waving," to distinguish it from contrary motion, for contrary motion, interval by interval, would have made the second line *s* | *r* : *m* | *r* : *s* | *f* : The

first phrase of *IIa* reminds us of the first phrase of *IA* by similar waving; its tones moving "up, down, up" like those of *IA*, but with different intervals. Exactly similar motion would have made: *l* | | *r* : *d* | *r* : The closing phrases of *IA* and *IIa* have similar motion. The first phrase of *IIb* replies (though in another key) to the corresponding phrase of *Ib* by similar motion (almost repetition) except for the substitution of *d* for *s*, which introduces a bit of contrary waving. The closing phrases of *Ib* and *IIb* are in simple contrary motion. The section *IIIa* asserts its kinship with *IA* by repeating its last four tones. These form its first phrase, and its second phrase replies thereto by a "generally contrasted" motion. Each accent is approached downward, just as in the first phrase each accent was approached upward. It is sometimes difficult to describe these melodic relations, but the ear feels them nevertheless, and acknowledges them as a source of unity. The section *IIIb* opens with exact contrary motion to the last phrase of *IIIa*, and closes with contrary waving to its own first phrase.

76f. *Repetition*.—The beauty of the tune "Bach," p. 83, lies much in its "repetition" of the second section *Ib* in the close *IVb*. Repetition in music, as Mr. Ruskin says about the repetition of forms in pictures, "indicates a quiet and satisfied state of mind." But if repetition were not set off by variety it would only show indifference and dullness. It is interesting to notice the way in which the mind is prepared for the repetition in this case. The rhythm at least of *Ib* is not allowed to be forgotten when *IIb* (which also closes a period) repeats the characteristic part of its TAA TAATAI, not in the same tones, but (with altered key) in the tones of *IA*. This was enough for *IIb* to do; if the TAA TAATAI had been followed by the TAATAI TAA, the imitation would have been unnecessarily close. The section *IIIb* (which occupies a similar position at the end of a period) wanders farthest from the favourite theme both in rhythm and in mode; but change and variety have reached their limit, for the ear is delighted at the opening of *IVa*, not only to return to the major mode, but to have a joyful leap downward from the *d'*, which calls to memory the characteristic interval *d'* to *r*, and prepares us to hear its touching hopefulness at the opening of *IVb*. Incidentally the student will not fail to notice in the opening sections—the A's—of each period the quiet stepwise motion. Especially he will observe how | *s* : *l* | *s* in *IVa* replies in contrary motion to the | *m* : *r* | *m* of *IIa*, and how | *m* : *f* | *s* in *IVa* replies to the | *t* : *d'* | *r'* of *IIa*.

Another illustration of repetition is supplied by the tune "Reay," p. 85. Here there are four periods, in which the first sections of each period—the A's—are distinguished by rising accents, and the second sections—the B's—by falling accents. The section IVA is the same as IA. The ear is prepared for this repetition by the variety and contrast which the intervening first sections—A's—supply. The section IIA replies to IA by similar *waving* in its first phrase, and *contrary motion* in its second. The section IIIA replies to IA by a strong contrast, especially in its cadence phrase; and after so many changes the ear is glad to welcome again the striking section with which the tune began.

In the well-known tune "Innocents," p. 83, we have an illustration of the monotonous effect of repetition. The repetition of IA by IIA would undoubtedly be very wearisome if modern harmony had not contrived to carry the section IIA into the first sharp key, thus introducing variety. On the other hand, in "Rousseau," p. 100, we see how the marked *contrary motion* and higher pitch of the middle period gives variety and relief to the ear, and so makes it welcome the repetition of the quiet first period.

76g. *Imitating Sections.*—In the tune "Cannons," p. 81, IB imitates IA a minor Third higher; in other words, it repeats it in the relative major. In the second period of the tune "Müller," p. 82, IIB imitates IIA one step higher, and IIC

imitates IIB four steps higher still. Notice that both these are *rising* imitations, and convey the idea of excitement.

76h. *Transitional Imitation.*—In the tune "Sharon," p. 84, the first three tones of IIA are exactly the same as those of IA, and the next five tones are the same a Fifth higher; in fact, they are the same tones, only in another key. The harmony changes that part of the section into the first sharp key. Imitations of this kind are very frequent; we have already noticed them in "Bach," p. 83, and "Croft," p. 81, above. The student will soon see how the section IA of "Sharon," p. 84, reminds us of IA, not only by its contrasted cadence, but by the way in which its strong accents rise from *l* to *t* just as those of IA rose from *m* to *s*. The section IIA begins like IA, but its accents rise higher, from *m* to *s*, from *s* to *l*, from *l* to *d*. No wonder that after this threefold experience of rising passion the ear is thankful for the *generally contrasted motion* of IIB. Notice how in Book II, p. 59, the section IIB of "Lux Vite" imitates IB, one being in the first sharp key, and the other being in the principal key. Notice, on the same page, how one line of "Seaford" imitates the other, the first being in the principal key, and the second in the second sharp key; and how one line of "Calvary" imitates the other, one being in the relative minor of the principal key, and the other being a Fourth higher, in the second sharp major.

77. *Relation of "Parts" in Harmony.*—Just as the ear observes the relation of similarity and contrast in different phrases of melody heard separately, so it observes them in the different "parts" of harmony sounding together. When two parts move in the same or nearly the same direction, they are said to be in *Similar Motion*. When two parts move in opposite directions, they are said to be in *Contrary Motion*. When one part holds the same tone while the other part moves upward or downward, the one is said to be in *Oblique Motion* to the other. These manifestations of similarity and contrast show a fellowship and unity between one "part" in the harmony and another. As the *outer* parts (generally soprano and bass) are those most noticed by the ear, a relative motion between those parts is more effective than when it exists between other parts.

77b. *Illustrations.*—There is *Similar Motion* between soprano and bass in the openings of "Melcombe," p. 80, IA and IB. There is *Contrary Motion* between soprano and bass both at the beginning and at the close of "Melcombe," p. 83, IIA. At the opening of the same section

both soprano and tenor are in *Oblique Motion* with the contralto. Similarly, in the close of "Sharon," p. 84, IB, both soprano and contralto are in *Oblique Motion* with tenor. In "Evelyn," p. 80, we have *Similar Motion* between soprano and bass in the close of IA, and *Contrary*



*Motion* in the closes of IIA and IIB. In the close of IA, two of the parts stand still while the other two parts move in Contrary Motion one with the other. In the close of "Innocents," p. 83, IA, two parts stand while the other parts move in *Similar Motion* one with the other. It is the same in "There is a ladie," p. 139, on the first four pulses. We very frequently find two parts move in *Similar Motion* while a third part sets them off by Contrary Motion. See the opening of

each section of "Innocents," p. 83, and the opening of the IA and IIA in "Melcombe," p. 80, and the opening of "Croft's," p. 81, IA. The relation of *Similar* and *Contrary Motion* is felt by the ear even when the parts do not imitate each other in exact intervals; thus, in the close of "Innocents," p. 83, IB, we have *Similar Motion* between soprano and bass, and we feel that this is replied to in the close of IIB by contrary motion between the same two parts.

**78. Analysis of Response.**—Taking the word "Response" to include both rhythmic and melodic reply, as well as relations of "parts" in harmony, the student can now analyse for himself. In doing so, he will find it useful to study "Responses" in connection with the place they occupy in the rhythmical proportions of the tune. First, let him study the Response of Strain to Strain, if the tune be so extended as to be divisible into Strains; next, that of Period to Period within each Strain; and next, that of Section to Section within each Period. In analysis exercises observations about Strains should be preceded by this symbol (Str.); on Periods, by this (Pds.); on Sections, by this (Sec.); and on Harmony, by this (Har.)

**78b. Illustrations.**—

"*Rousseau's Dream*," p. 100.

(Pds.) IIIA and B repeats IA and B. IIA and B gives variety to the tune by contrary motion to the other periods. The periods have a close rhythmic relation.

(Sec.) Within period I, IB imitates IA a Third higher in its opening, and in its close is the same with a little rhythmic variation. Within period II, IIB repeats IIA with little more than rhythmic variation in the close.

(Har.) Similar motion between the two right-hand parts in IB and IIA and B. Oblique motion of left-hand against right-hand, rising in IB and falling in IIB.

"*See, the conquering hero*," p. 104.

(Pds.) Period III exactly repeats I. IIB exactly imitates IB in its bold rhythm. The cadence of IIB contrasts with that of IB by going into the first sharp key and closing the last two measures of its air in exactly contrary motion. The spirit of the whole period IIA, B is more subdued than that of IA, B, and so prepares the ear for the repetition.

(Sec.) Within the first period the rhythm of the opening of IB is copied from the close of that in IA. The cadence of IA contrasts with that of IB by setting Dominant against Tonic. The melody in the opening of IB moves up from *m* to *s* in contrast with that of IA, which moves downward from *s* to *m*, and this is followed by the contrast of *d* *s* with *s* *d*. Within period II, IIB imitates IIA closely

in its opening rhythm with similar motion, using the relative minor instead of the major. The relative minor cadence of IIA prepares the mind well for the first sharp cadence of IIB.

(Har.) The two sopranos move throughout very much in similar motion. The contralto at the beginning of IB allows the other parts to rise in oblique motion, and near the close of IIA allows them to fall obliquely. There is contrary motion between first soprano and contralto near the opening of IIB.

"*Life let us cherish*," p. 101.

(Pds.) IIIA, B exactly repeats IA, B. IIA, B imitates IA, B in its rhythm, especially in the TAA -AI -EE (or TAA-AI TEE) TAA TAI TEE at the beginning of every phrase but one. That one is in the wildest part of the tune—at the opening of IIB. The period IIA, B contrasts with IA, B by means of its Dominant cadence against the Tonic. It opens with a generally-contrasted motion of *s* down to *d*, against *m* up to *d*. It is lively in style and light in accompaniment, so as to prepare the mind for the repetition of IA, B by IIIA, B.

(Sec.) Within period I, IB repeats IA in the opening, and makes with it a generally-contrasted motion, and a contrasted cadence in the close. Within period II, IIB opens with a contrasted waving as against the opening of IIA, and in its second phrase has a striking piece of contrary motion—*s f m* against the *r m f* of IIA.

KEY F.

## ROUSSEAU'S DREAM.

I A.		I B.	
m :m ,r   d :d	r :r   m :d	s :s ,f   m :m	s :s ,f   m :m
d :—	d :t,   d :d	d :—	d :d
s :s ,f   m :f :s :m		r :s   s :m	
d :—   d .r :m .d	s, :—   d :—	d, :—   d .r :m .f	

II A.		II B.	
r ,d :r ,m   d :—	m :m ,f   s :s	l :l ,f   s :m	l :l ,f   s :m
t, ,l :t,   d :—	d :d ,r   m :m	f :f ,   m :d	f :f ,   m :d
s :s,   d :—	d :d,   d .s, :m, .d,	f, :l,   d :—	f, :l,   d :—

II B.		III A.	
m :m ,f   s :s	l .t :d' .l   s :—	m :m ,r   d :d	m :m ,r   d :d
d :d ,r   m :m	f :f   m :—	d :—	d :—
d, :—   d .t, :l, .s,	f, .s, :l, .f,   d :—	s :s ,f   m :f :s :m	s :s ,f   m :f :s :m
		d :—   d .r :m .d	d :—   d .r :m .d

III B.		III A.	
r :r   m :d	s :s ,f   m :m	r ,d :r ,m   d :—	r ,d :r ,m   d :—
d :t,   d :	m :m ,r   d :d	t, ,l :t,   d :—	t, ,l :t,   d :—
r :s   s :m	d :—	s :s,   d :—	s :s,   d :—
s, :—   d :—	d, :—   d .r :m .f		

I A.	I B.
	

II A.	II B.
	

III A.	III B.
	



## ALL THROUGH THE NIGHT.

IA. KEY G. *Adagio.* M. 63.

Arr. by JOHN THOMAS.

*p*

d :-.t   l <sub>1</sub> :d	r :-.d   t <sub>1</sub> :s <sub>1</sub>	l <sub>1</sub> :—   t <sub>1</sub> :-.t <sub>1</sub>	d :—   — :
s <sub>1</sub> :—   f <sub>1</sub> :—	l <sub>1</sub> :—   s <sub>1</sub> :r <sub>1</sub>	f <sub>1</sub> :—   f <sub>1</sub> :-.f <sub>1</sub>	m <sub>1</sub> :—   — :
m <sub>1</sub> :—   : :	fe <sub>1</sub> :—   : t <sub>2</sub>	d <sub>1</sub> :r <sub>1</sub>   r <sub>1</sub> :-.r <sub>1</sub>	

INTRODUCTION.

d <sub>1</sub> :—   f <sub>1</sub> :—	r <sub>1</sub> :—   s <sub>1</sub> :—	f <sub>1</sub> :r <sub>1</sub>   s <sub>1</sub> :s <sub>2</sub>	d :s <sub>1</sub>   d <sub>1</sub> :
d <sub>2</sub> :—   f <sub>2</sub> :—	r <sub>2</sub> :—   s <sub>2</sub> :—		

IB.

VOICE.

d :-.t   l <sub>1</sub> :d	r :-.d   t <sub>1</sub> :s <sub>1</sub>	l <sub>1</sub> :—   t <sub>1</sub> :-.t <sub>1</sub>	d :—   — :
m <sub>1</sub> :—   f <sub>1</sub> :—	fe <sub>1</sub> :—   s <sub>1</sub> :t <sub>2</sub>	d <sub>1</sub> :f <sub>1</sub>   f <sub>1</sub> :-.f <sub>1</sub>	m <sub>1</sub> :—   — :
s <sub>1</sub> :—   : :	l <sub>1</sub> :—   : :		
d <sub>1</sub> :—   f <sub>1</sub> :—	r <sub>1</sub> :—   s <sub>1</sub> :—	f <sub>1</sub> :r <sub>1</sub>   s <sub>1</sub> :s <sub>2</sub>	d :s <sub>1</sub>   d <sub>1</sub> :

IC.

d :-.t   l <sub>1</sub> :d	r :-.d   t <sub>1</sub> :s <sub>1</sub>	l <sub>1</sub> :—   t <sub>1</sub> :-.t <sub>1</sub>	d :—   — :
s <sub>2</sub> :d   m <sub>1</sub> :l <sub>2</sub> :d   f <sub>1</sub>	l <sub>2</sub> :r <sub>1</sub>   fe <sub>1</sub> :t <sub>2</sub> :r <sub>1</sub> :s <sub>1</sub>	d <sub>1</sub> :f <sub>1</sub>   l <sub>1</sub> :f <sub>1</sub> :s <sub>1</sub>   t <sub>1</sub>	m <sub>1</sub> :s <sub>1</sub>   d <sub>1</sub> :— :
d <sub>1</sub> :—   f <sub>1</sub> :—	r <sub>1</sub> :—   s <sub>1</sub> :—	f <sub>1</sub> :r <sub>1</sub>   s <sub>1</sub> :s <sub>2</sub>	d :—   d <sub>1</sub> :
d <sub>2</sub> :—   f <sub>2</sub> :—	r <sub>2</sub> :—   s <sub>2</sub> :—		d <sub>1</sub> :—   d <sub>1</sub> :

§ IIA. IIIA.

*mf*

f :m   f :s	l :s   f :m	f :m   r :d	m :r   d :t <sub>1</sub>
r :d   r :m	f :m   r :d	l <sub>1</sub> :s <sub>1</sub>   f <sub>1</sub> :m <sub>1</sub>	s <sub>1</sub> :f <sub>1</sub>   m <sub>1</sub> :r <sub>1</sub>
s <sub>1</sub> :s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub>
s <sub>2</sub> :s <sub>2</sub>   s <sub>2</sub> :s <sub>2</sub>	s <sub>2</sub> :s <sub>2</sub>   s <sub>2</sub> :s <sub>2</sub>	s <sub>2</sub> :s <sub>2</sub>   s <sub>2</sub> :s <sub>2</sub>	s <sub>2</sub> :s <sub>2</sub>   s <sub>2</sub> :s <sub>2</sub>

IIB. IIIB.

*p*

D.S.

d :-.t   l <sub>1</sub> :d	r :-.d   t <sub>1</sub> :s <sub>1</sub>	l <sub>1</sub> :—   t <sub>1</sub> :-.t <sub>1</sub>	d :—   — :
m <sub>1</sub> :—   f <sub>1</sub> :—	fe <sub>1</sub> :—   s <sub>1</sub> :t <sub>2</sub>	d <sub>1</sub> :f <sub>1</sub>   f <sub>1</sub> :-.f <sub>1</sub>	m <sub>1</sub> :—   — :
s <sub>1</sub> :—   : :	l <sub>1</sub> :—   : :		
d <sub>1</sub> :—   f <sub>1</sub> :—	r <sub>1</sub> :—   s <sub>1</sub> :—	f <sub>1</sub> :r <sub>1</sub>   s <sub>1</sub> :s <sub>2</sub>	d :s <sub>1</sub>   d <sub>1</sub> :

IIIC.

*mf* SYMPHONY.

l	t	d'	—
l <sub>1</sub> :r <sub>1</sub> :f <sub>1</sub> :f <sub>1</sub> :r <sub>1</sub> :l <sub>1</sub>	t <sub>1</sub> :r <sub>1</sub> :f <sub>1</sub> :f <sub>1</sub> :r <sub>1</sub> :t <sub>1</sub>	d <sub>1</sub> :s <sub>1</sub> :m <sub>1</sub> :d <sub>1</sub> :s <sub>1</sub> :m <sub>1</sub>	:
f	r	s	s <sub>1</sub>
f <sub>1</sub>	r <sub>1</sub>	s <sub>1</sub>	s <sub>2</sub>
d	—	d	:
d <sub>1</sub>	—	d <sub>1</sub>	:

Ia. ♩ = M. 63. *Adagio.*

Ib. VOICE.

INTRODUCTION.

*p*

Ic.

*cres.**dim.*

IIa. IIIa.

*cres.*

IIb. IIIb.

*dim.**pes.**dim.*

SYMPHONY.

IIIc.

*mf*

## IA. SEE THE CONQUERING HERO COMES.

KEY G. TRIO OR CHORUS OF YOUTHS. S.S.C.

HANDEL.

s	—	m	—	—	f	s	—	d	—	r	m	f	s	f	m	r	—	—	—	—
m	—	d	—	—	r	m	—	d	—	t	d	r	m	r	d	t	—	—	—	—
d	—	—	s	d	—	m	—	—	—	s	—	—	d	s	—	—	—	—	—	—

## IB.

FINE.

m	f	s	l	s	s	d	—	s	—	f	m	r	r	—	d	d	—	—	—	—
d	r	m	f	m	m	s	—	m	—	r	d	—	t	d	—	—	—	—	—	—
d	—	—	d	m	—	d	—	t	d	s	s	d	—	—	—	—	—	—	—	—

## IIA.

m	r	m	f	m	m	r	m	r	d	d	f	m	r	d	t	—	—	—	—	—
d	t	d	r	d	d	t	d	t	l	l	r	d	t	l	se	—	—	—	—	—
d	t	d	l	t	se	l	f	r	—	—	r	m	—	—	—	—	—	—	—	—

## IIB.

D.t.

f.G.

D.C.

l	se	l	t	l	t	d	f	—	r	—	m	r	d	t	—	d	d	s	—	—	—	—
m	—	—	s	r	—	t	—	d	t	l	s	f	m	t	—	—	—	—	—	—	—	—
d	t	d	r	d	t	r	—	s	—	d	f	s	s	d	s	—	—	—	—	—	—	—

IA.

IB.

IIA.

IIB.

**79. Relations of Fugal Imitation.**—A favourite mode of declaring the unity of a musical piece, especially among the older writers, was that of causing Imitations or contrasts, not in different phrases of the same melody, nor in different "parts" of the harmony sounded at the same time, but in different parts of the harmony sounded at different times. This kind of Imitation is the more effective if the imitating phrases seem to "fly" one after the other, and especially if they make their entry after a pause in the particular voice to which they belong. They are called *Fugal* or *Flying* Imitations.

**80. Analysis of Fugal Imitations.**—In analysing Fugal Imitations, it is well to say—(1st) between what "parts" the imitation occurs, (2nd) after how many pulses it enters, (3rd) at what interval (above or below) it starts, and (4th) for how long it continues.

**80b. Example.**—In "Flora gave me," p. 142, 1b, the imitation on the words "None so fair," is—(1st) between 1st S. with B. and 2nd S. with C., (2nd) after one pulse, (3rd) at the unison and fifth above, (4th) for three measures; that on "These I placed," 11A, is—(1st) between 2nd S. with T., and C. with B., (2nd) after three measures, (3rd) at the fifth below, (4th) for two measures; that on "Smiling meadows," VA, is—(1st) between 1st S., C., T., 2nd S., and B., (2nd) after two pulses, one pulse, two pulses, and two pulses, (3rd) at the octave and fourth below, (4th) for two measures; that on "Come, ye happy ones," VIA, is—(1st) between 1st S., C., 2nd S., and T., (2nd) after one pulse in each case, (3rd) at the unison and octave,

(4th) two measures; in the second treatment, VIb, it is—(1st) between 1st S., C., 2nd S., and T., (2nd) after one pulse in each case, (3rd) at the unison and octave, (4th) for two measures.

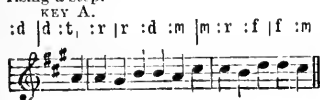
NOTE that sequential imitations in the *same part* are not fugal imitations. The student should also notice that in answering the second question the distance between the last entry of the theme and that which immediately precedes it should be given, but in answering the third question the interval of the entry from the theme as *first announced* should be given.

**80c. Companion.**—When an imitating phrase is accompanied by another part a 3rd, 6th, or 10th below, we propose to call the accompanying part a "companion."

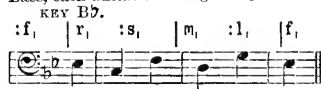
**81. Relations of Sequence.**—When imitating phrases follow closely one after the other in the same "part" they are said to form a *Sequence*, or "following." When the Sequence is confined to one "part" (as soprano or bass), it is called a *Melodic Sequence*. When all the parts have a Sequence of their own, they are said to make a *Harmonic Sequence*.

**81b. The Word "Sequence."**—Some teachers confine the use of this word to harmonic sequence, and to such harmonic sequences as can be obtained without change of key or mode.

**81c. Melodic Sequence.**—Examples of this, shorter or longer, are very common. We have in the air of "O thou that tellest," a phrase of three tones imitated in four-fold sequence, each imitation rising a step.



This may be called a Contralto Sequence; there is no sequence in the accompaniment. In the third section of "London" as commonly harmonized, we have a three-fold sequence of two tones in the Bass, each imitation rising a step.



There is a simple sequence in the tenor, but not in the other parts. We may call this a Bass Sequence. See also "How to Observe," il. 74, p. 37, where the sequences of soprano and tenor are only fractional. In the well-known tune "St. Bride"

there is in the third line a very good soprano and bass sequence, but there is no clear sequence in the other parts.

81d. *Harmonic Sequence*.—Those which are formed without alteration of key or mode are called "Tonal Sequences," of which the following are examples, the one rising a step, the other falling a step.

*Tonal Seq. (one step higher).*

KEY F.	S. SMITH.
m : d   l : l	f : r   t : t
s : s   s : f	l : l   l : s
d : d   d : d	r : r   r : r
d : m   f : f : m	r : f   s : s : f



*Tonal Seq. (one step lower).*

KEY E.	J. S. C.
l : l   s : s	s : s   f : f
r : f   s : s	d : m   f : f
r' : r'   r' : r'	d' : d'   d' : d'
f : m : r : d   t : t	m : r : d : t   l : l



See Tonal Sequences in "How to Observe," il. 75, p. 38, and il. 196, p. 107.

More exact imitations can be made by the help of transition and modulation, and such sequences may be called "Transitional or Modulating Sequences." The following is a simple modulating sequence, going from major to relative minor, and falling a Third.

*Major to Relative Minor.*

KEY E.	TURLE.
s : s   s : s	m : m   m
m : r : m   r : d	t : d   t
d' : t : d'   t : l	se : l   se
d' : s : d'   s : l	m : l   m



The following is the reverse of this, moving from minor to relative major, and rising a Third.

*Minor to Relative Major.*

KEY A.	J. S. C.
d : t : t   l : m	r : r   d
m : se : se   l : s	t : t   d
d : m : r   d : m	s : f   m
l : m : m   l : d	s : s   d



The following is a sequence to the first flat key, major. Notice that if written in the "better method" (which, for the convenience of the singer, is not employed in passing transition), the bass of the second half would be : f<sub>1</sub> | m<sub>1</sub> : r<sub>1</sub> | d<sub>1</sub> and the other parts would similarly show a perfect sequence. It rises a Fourth.

*First Flat Key.*

KEY A.	DYKES.
s : s   s : s   s : d	d : d   d
t <sub>2</sub> : d : r : m : m	f : s : l
s : l : t : d : d	r : m   f
f : m : r : d : ta	l : s : f



The following is the reverse of the last. It makes a sequence in the first sharp key, major, and rises a Fifth. In the better method, the second half of the bass would be : t<sub>1</sub> | d : r | m, and the other parts would show their imitation in the same way.



*First Sharp Key.*

KEY D. MENDELSSOHN.

:f | m :r | d :d' | t :l | s |  
 :r | d :t, | d :l | s :fe | s |  
 :s | s :s | s :r' | r' :r' | r' |  
 :t, | d :r | m :fe | s :l | t |

See a first sharp sequence in "How to Observe," il. 101, p. 55.

The following sequence *ris*es one step by means of the first flat minor.

*First Flat Minor.*

KEY B $\flat$ . J. S. C.

:t, | d :f | m :de | r :s | f |  
 :s, | s, :s, | s, :l, | l, :l, | l, |  
 :r | m :r | d :m | f :m | r |  
 :s, | d :t, | d :l, | r :de | r |

The following *falls* a step by means of the first sharp, major. It will be easily seen that if *de* in the contralto were made *se*, as in the "better method" of writing, the contralto would be—

:t | se :se | l :l' | r | t, :t, | d

and the other parts would correspond. It is very common for music to pass into another key to get this kind of sequence. See "How to Observe," il. 147, p. 82.

*First Sharp Major.*

KEY F. J. S. C.

:s | s :l | f :f | f :s | m |  
 :m | de :de | r :r | t, :t, | d |  
 :t | l :l | l :l | s :s | s |  
 :m | l, :l, | r :r | s, :s, | d |

The following sequence rises a *Third* by means of the first sharp *minor*.

*First Sharp Minor.*

KEY F. J. S. C.

:l | s :f | m :d' | t :l | s |  
 :d | d :t, | d :m | m :re | m |  
 :f | m :r | d :l | s :fe | m |  
 :f, | s, :s, | d :l | t, :t, | m |

The transitions of two removes allow us to rise or fall a step without modulation. The second sharp key rises a step thus—

*Second Sharp Key.*

KEY D. E.t.m. J. S. C.

:d' | d' :r' | m' :r'd' | d' :r' | m' |  
 :m | s :f | s :fem | s :f | s |  
 :s | d' :t | d' :l s | d' :t | d' |  
 :d | m :r | d :r d | m :r | d |

See "How to Observe," il. 153, p. 86.

The second flat key falls a step, thus—

*Second Flat Key.*

KEY F. d.f.E $\flat$ . J. S. C.

:s | l :s | d' :f s | l :s | d' |  
 :m | f :f | m :r m | f :f | m |  
 :d' | s :t | d' :ta, d | s :t | d' |  
 :d | s :s, | l, :ta, d | s :s, | l, |

See "How to Observe," il: 154, p. 87. A common case in which tones leave the original key for the sake of getting this kind of sequence is that which we have called oscillating sequence. See two cases

in "How to Observe," il. 150, p. 84. See also "Musical Theory," Book II., pp. 60 and 59. And compare on this whole subject, "Construction Exercises," pp. 42, 44, 51, 52, 94.

**82. Analysis of Sequence.**—In analysing a Sequence it is important to enquire—1st) What is its structure, as melodic, and if so, in what "part;" or harmonic, and if so, tonal or perfect; and with what transitions or modulations? 2nd) What is the length (counted by pulses) of each limb in the Sequence? 3rd) Does each limb rise or fall from the previous one, and by what interval? 4th) Of how many limbs does the Sequence consist?

**82b. Illustrations.**—Thus, the example from "O thou that tellest," above, is—1st) a contralto sequence, 2nd) of three pulses, 3rd) rising a second, 4th) four-fold. The example from S. Smith is—1st) a harmonic tonal sequence, 2nd) of four pulses, 3rd) rising a second, and 4th) two-fold. The example from Mr. Turle is—1st) a harmonic perfect sequence, going from major to relative minor, 2nd) of four pulses, 3rd) falling a minor Third, and 4th) two-fold. The next, by J. S. C., is—1st) a perfect harmonic sequence,

from minor to relative major, 2nd) of four pulses, 3rd) rising a Third, and 4th) two-fold. In the example from Mendelssohn there is—1st) a perfect harmonic sequence, moving to the first sharp key, 2nd) of four pulses, 3rd) rising a Fifth, and 4th) two-fold. In "Every valley," p. 156, from the seventeenth to the nineteenth measures there is—1st) a harmonic tonal sequence, 2nd) two pulses, 3rd) rising a second, 4th) seven-fold.

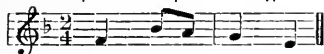
**83. Organ-point, Recurring Bass, and Double Counterpoint.**—"Organ-point," which will be explained in connection with Harmony, is a long-held Dominant or Tonic. It is chiefly used for strongly asserting the key, and so contributing to the unity of the music. "Ground (or Recurring) Bass" is a bass phrase or "figure" (generally instrumental) constantly recurring throughout the piece, and giving it a strange kind of unity. A passage in Double Counterpoint is one in which the lower "parts" of the first phrase become the higher "parts" of the second phrase, and *vice versa*. On all these subjects consult "Construction Exercises," pp. 64, 147.

**84. Development of Themes.**—The methods of Imitation above described, with some others, enable a composer to announce a musical phrase (which may be called the "Model," or the "Subject," or the "Theme") at the beginning of his composition, and then to introduce it again in varied forms and under varied circumstances in other parts of the same composition. When this is done on a well-developed plan, the hearer becomes conscious of a beautiful design; and the employment of design in composition not only secures unity and variety, but engrosses the interest, and gives an intellectual as well as an emotional pleasure.

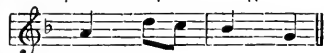
84b. *Means of Thematic Development.*—Some of the means of developing a theme have already been described under the heads of Rhythmic, Melodic, Harmonic, and Fugal Imitation. To these, others are added in the following table. Some of them afford but distant imitations of the theme; still they are sufficient, when skilfully introduced, to stir the memory and gratify the ear.

1. *A Theme.*

KEY F. | d : f . m | r : t, ||

2. *Do., Raised.*

| m : l . s | f : r ||

3. *Do., Lowered.*

| t, : m . r | d : l, ||

4. *Do., Widened.*

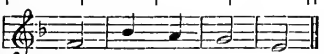
| d : s . m | d : l, ||

5. *Do., Narrowed.*

| d : m . r | d : t, ||

6. *Do., Lengthened.*

| d : — | f : m | r : — | t, : — ||

7. *Do., Shortened.*

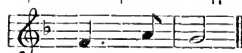
| d . f, m : r . t, ||

8. *Do., with Repetition.*

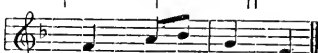
| d : f . m | d : f . m | r : t, | r : t, ||

9. *Do., with Omission.*

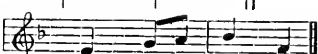
| d : — . m | r : — ||

10. *Do., with Changed Order.*

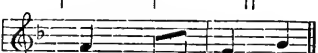
| d : m . f | r : t, ||

11. *Do., with Reversed Order.*

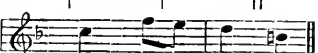
| t, : r . m | f : d ||

12. *Do., Inverted.*

| d : s, l, | t, : r ||

13. *Do., in a New Key.*

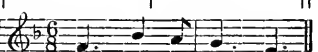
KEY C. | s d' | f' . m' | r' : t ||

14. *Do., in New Mode.*

| l, : r . d | t, : s e, ||

15. *Do., in New Measure.*

| d : — : — | f : — : m | r : — : — | t, : — : — ||

16. *Do., with New Accent.*

: d | f . m : r | t, ||

17. *Do., with Ornamentation.*

| d, s, d, m : f, r . m, d | r, t, r, d : t, ||



18. *Do., with Accompaniment.*

$\left\{ \begin{array}{l} d : f . m \mid r : t, \\ s : \\ m : \\ d : \end{array} \right. \mid . t, r : s, s, s, f \mid$

19. *Do., in a New "Part."*

$\left\{ \begin{array}{l} m, s, d, s : r, s, d, s \mid f, l, r, f : s, r, s \mid \\ d : f . m \mid r : t, \end{array} \right. \mid$

20. *Do., with New Accompaniment.*

$\left\{ \begin{array}{l} d : f . m \mid r : t, \\ m, s, m, s : l, d', s, d' \mid s, f, s, r : f, s, f, r \mid \\ d : - \mid t, : s, \end{array} \right. \mid$

21. *Do., in Fugal Style.*

$\left\{ \begin{array}{l} d : f . m \mid r : t, \mid d : - \\ : \mid r : s, f \mid m : d \end{array} \right. \mid$

Any two or more of these means of thematic development may be combined. Thus a theme may be both lengthened and ornamented, both raised and inverted, shortened and lowered, changed both in key and mode, and so on. Indeed, it would be difficult to exhaust all the contrivances by means of which a theme can be made different while it is still felt to be the same. See further, pp. 186, 187.

84c. *Examples.*—Thematic development is best studied in good instrumental music, like that of the Haydn or First Movement Form (p. 198), or the Fugue Form (p. 220). The reason why instrumental music gives more scope for thematic development than vocal music is that it has a much greater compass, so that a theme which itself covers, say a Fifth or a Sixth, can be easily repeated an octave above or an octave below. Band music offers also the advantage of reproducing the same theme by means of instruments of *different* quality and effect. Moreover, instrumental music is free from any of those limitations or requirements which poetry always imposes on its sister art. Lobe quotes the Grand Finale to Haydn's Symphony in D as a rare example of thematic development. In so small a work as this we can only print the first "strain" of this "movement," but it is sufficient to let the pupil see the "surroundings" of Development, and the manner in which it is introduced. Every measure in this extract teaches something. See p. 207.

85. **Analysis of Thematic Development.**—In tracing the development of a theme it is as necessary as ever to bear in mind the rhythmical divisions of the music we are analysing. The effectiveness of a new development depends upon the place as well as the manner in which it makes its appearance. We must, therefore, first divide the piece into its Strains, Periods, and Sections, and then see *where* the special points of thematic development make their appearance, and of what kind they are. There may be more than one theme in a piece of music, but in the early analysis exercises it will be better to trace one theme at a time. We have, therefore, to answer these questions—1st) What is the theme to be developed? 2nd) What appearances does it make in IA, IB, &c., and in what manner does it appear there?\*

85b. *Illustration.*—Thus, if we listen to the first strain of Haydn's *Finale*, p. 207, we shall notice that it divides itself into two parts just where the music comes to a cadence in key A, the first sharp key, and where the principal theme enters again in that key. Behind that point there are fifty-four measures, and beyond it sixty-four. Behind it, the music easily divides into two periods at the point where, after a long run, the first theme enters in the first flat key, at measure 31. Beyond the central cadence the music easily divides into two periods, just where, after a long run, the new singing theme enters—at measure 84. Thus we have— $I_A=18$  meas.,  $I_B=12$  meas.,  $II_A=13$  meas.,  $II_B=11$  meas.,  $III_A=10$  meas.,  $III_B=19$  meas.,  $IV_A=18$  meas.,  $IV_B=17$  meas.

The *principal* theme is, 1st)—

| s : f | r : — | f : m | d : —

| s<sub>1</sub> : s<sub>1</sub> | r : r.m | d : — | r : — ||

2nd) It appears in  $I_A$ , meas. 3, 4, 5, 6, and again 7, 8, 9, 10, and is repeated an octave higher in meas. 11, 12, 13, 14, and again 15, 16, 17, 18. In  $I_B$  this theme does not occur. In  $II_A$  the first part of it appears in the first flat key, meas. 1, 2, and is repeated in the left hand part, m. 3, 4, 5. It is taken up again by the bass at meas. 8, 9, 10. In  $II_B$  this theme does not occur. In  $III_A$  it appears in the first sharp key, in meas. 1, 2, 3, 4, and 5, 6, 7, 8, with a delayed cadence in 9, 10. In  $III_B$  this theme does not occur. In  $IV_A$  this theme does not occur. But in  $IV_B$  the first part of it appears in a contracted form with altered accents, repeated in a lively and elegant passage for six measures, and the second part of it is also repeated, with slight alteration, five times. This subject is pursued further under the heading of the "Haydn or First Movement Form" below p. 198.

86. **Development of Emotional Expression.**—Music lays hold of our emotions—1st, by the emphasis given to particular tones of the scale (see the subject of mental effects, above, pp. 17 to 20); 2nd, by the rhythm and style of movement which is used (see the effects of measure and rhythm, above, pp. 25 to 38); 3rd, by the skilful use of key and mode (see the Minor Mode, above, pp. 40 and 48; Modulation, p. 52; Transition, pp. 53, 57, &c.); 4th, by the combinations of force and speed in aid of expression (see Book IV); and 5th, by the nature and style of the harmony (see Book V). When these materials are so used as to produce a progressive development of emotion—carrying the mind through the various phases of expectation, discovery, and satisfaction—they give life and unity to the tune. The Development of Theme described in the last paragraph sparkles like a golden thread of intellectual interest running through the composition, but the Development of Emotional Expression (which may employ various themes) stirs the soul more deeply—makes it feel the throb of Life, and compels it to march in the path of Power.

86b. *Characteristics of Keys.*—It will be readily understood that major mode tunes have a very different character from minor mode tunes whose Tonics are at the same pitch. It is also felt that when a tune is raised to a higher key it becomes more bright, and when changed to a lower key it becomes more dull. Moreover, it is obvious that, in singing, a key which places its Tonic cadence in the middle of the vocal range produces a different effect from one that requires that cadence to be in the lower or higher

part of the voice. This is the distinction which old writers made between Plagal and Authentic melodies. A melody in key G, ranging from  $s_1$  to  $s_1$ , would be called a Plagal melody, and one in key C, ranging from  $d$  to  $d'$ , would be called Authentic. But the attempt to affix certain characters to each of the keys, as when it is said that D major expresses "majesty, grandeur, and pomp," and C major, "innocence, manly resolve, and deep religious feeling," and that G major is the "favourite key of youth, express-

ing sincerity of faith, quiet love, calm meditation, simple grace, pastoral life, and a certain humour and brightness," is, we think, a mistake. There might be some foundation for these fancies under the old system of organ and piano tuning, by which keys most distant from C were the most out of tune, but "equal temperament" by its very name claims equality among the keys. Besides, the pitch has been raised one step since Handel's time, and "See, the conquering hero," which is quoted as an "unrivalled example" of the bright, joyous G major, was really sounded in what we now call F major, a key which our fanciful writers say "is at once full of peace and joy, but also expresses effectively a light, passing regret—a mournful, but not a deeply sorrowful feeling,"—which is a very poor account of "See, the conquering hero."

86c. *Musical Emotion General, not Definite, but Real and Powerful.*—It must be borne in mind that music expresses feelings without showing the particular object of those feelings. Its emotional expression is general and indefinite, and words are too precise and exact to describe it. Our best description in words always *limits* too much the musical effect described. For example, the lowly pleading of love in a certain musical phrase may to one mind suggest some human affection; to another mind, the dedication of a soul to God. Or a lively utterance of joy in another musical phrase may carry one man into the excitement of the dance, while it fills another with thoughts of the morning song of the lark. In musical expression there is always some scope and "play" left for our own imagination and our own mood of mind to fill up the details; and our own imaginations are often too realistic to perceive *all* that there is in the music. Making allowance for this, however, the effort to analyse and describe is a very valuable one to the student. It compels him to observe more closely, to watch the relation of one mental state with another, and to see an order in the development of the idea and feeling throughout the tune. It has been proved by experiment that if a tune is composed and sent to musical men in different parts of the world for emotional analysis, their accounts of it will be in different words, but will possess a wonderful unanimity in their description of the feeling and purpose of the piece.

86d. *Examples.*—The student must begin with the simplest tunes, and go on to the more difficult. Let him listen to the tune, and not be afraid to write down what it says to his own feelings as he hears it, remembering that though it may say something slightly different to another, it will be something of the same

kind, and the development of thought and feeling will be in the same order. Thus, if we take IA of the tune "Melcombe," p. 80 (with its firm *d m s* accents, and with its exceptional leap giving emphasis to the touching *l*) as representing some kindly sentiment,—Ib (with its imitated motion) may be taken as a meditation on the subject,—IIA (emphasizing the prayerful *rah*, and the desolate *fah*) as a humble emotion, and IIb (with all its accents on *doh, me, and soh*) as a firm conclusion of the whole matter. This gradual development of sentiment and feeling binds the whole tune together. Following the plan of analysis, p. 88, we should write the emotional form of "Melcombe" thus—

- IA A thoughtful sentiment ,
- Ib Elevation of the same ;
- IIA A subdued feeling ,
- IIb Firm conclusion .

If we suppose that IA of the tune "Evelyn," p. 80, expresses the quiet sentiment of the "calm" *me*, Ib replies to it with an equally urgent rhythm, but (by its emphasis on *ray* and *fah*) with deeper emotion, IIA solemnly (because of its harmony) but firmly restores the calmness, and IIb (with its strong accent and lengthening of the prayerful *rah*, and its emphatic leap downward upon *lah*) makes the emotion of Ib prevail over all. The emotional form of "Evelyn," p. 80, would be thus—

- IA Quiet sentiment ,
- Ib The same with deeper emotion ;
- IIA Firm and solemn assertion ,
- IIb Strong emotion .

The emotional character of the tune "Cannous," p. 81, must depend much upon the speed at which it is taken. If taken at say M. 80, IA would express sadness modified by the rhythmic play which TAA-efe at the end of the first measure, and TAA-AATAI at the end of the second measure supply. Ib retains the same bright rhythm, and delivers it with brighter tones. IIA (with lingering accents on *fah* and *ray*) delivers a wild wail of grief, which in IIb is quieted down (with accents on *me, ray, and te*, and an emphatic fall on *lah*) to troubled submission. The changes of emotion here are not unnatural, but very sudden. The emotional analysis of this tune would be—

- IA A sad but not hopeless thought ,
- Ib The same, more strong and hopeful ;
- IIA An outburst of grief ,
- IIb Troubled submission .

The tune "Crofts," p. 81, in IA, B utters a majestic sentiment, which quietyens down to satisfaction; in IIA, B delivers the same sentiment, on a loftier plain of feeling; and in IIIA, B, bursts out into a more passionate emotion, which after strong assertion by an ascending phrase, ends with sudden contentment. The emotional form of this tune is:—

- IA Majestic sentiment ,
- IB Satisfaction ;
- IIA Loftier sentiment ,
- IIb Satisfaction ;
- IIIA More excited passion ,
- IIIB Assertion and satisfaction .

If we regard IA of the tune "Müller," p. 82, as an earnest assertion, IB as a playful reply by contrary motion, and IC as a conclusion, humble but expectant,—then, the opening of II takes up the first theme by contrary motion, elevates it by the excitement of a sequence, which culminates in IIC, and closes in a quiet perfect cadence in IIB replying to the quiet but expectant cadence of IC. The emotional form of this tune may be represented thus—

- IA An earnest assertion ,
- IB Playful reply ,
- IC Humble, expectant close ;
- IIA First thought modified & improved, ,
- IIb Elevated ,
- IIc More markedly elevated ,
- IID Conclusion .

"Innocents," p. 83, has a very simple emotional form—

- IA A thought made joyful by the TAA -AATAI rhythm, and the leap from s to d ,
- IB A humble echo of the same, with expectancy ;
- IIA The joyful thought repeated with a brighter and surer cadence ,
- IIb Humbly echoed and brought to a conclusion .

The tune "Bach," p. 83, has two strains. The first closes in the expectant Dominant, and the second in the Tonic. Its emotional character is that of quietness and pleasantness, which does not allow any great exciting point in the music. It may be analysed thus—

- IA Pleasant sentiment ,
- IB A hopeful reflection on it, repeating its rhythm, and emphasizing ray ;
- IIA Another thought, bright and elevated ,

IIB First thought re-asserted in its brilliant rhythm, and at a high pitch ;

IIIA A serious thought, with its emphasis on *fah*, the distinguishing tone of the returning key ,

IIIB A sad conclusion ;

IVA Return of joyfulnes, quoting the closes of IA and IIA ,

IVB Triumphant repetition of IB, with its brilliant rhythm .

"Sharon," p. 84, may be analysed thus—

IA An earnest, touching thought ,

IB The same, elevated and made more touching by *lah* and *te* ;

IIA The same, commencing like the first, but rising to a higher elevation than before, through the change of key .

IIb Quieting thoughts, with descending accents .

The tune "Reay," p. 85, like "Bach," p. 83, is in two strains, the first of which ends in the first sharp key, and the second in the principal key. In the second strain, IIIA contrasts with IA by its emotional accents. IIIB imitates IB in its first bright accent, and its emotional cadence. IVA repeats that which IIIA contrasted. And IVB imitates the cadence-phrase of IIB, with a brighter beginning, and in the original key. It may be analysed thus—

IA, B An aspiring thought, with its reply ;

IIA, B The same elevated, with an elevated but confirmatory reply ;—

IIIA, B A depressing reflection, with the first hopeful reply ;

IVA, B The aspiring thought re-asserted, with a final confirmation .

"Life let us cherish," p. 101, may be analysed thus—

IA A bold, bright thought (with strong accents on *d*, *m*, *s*) ,

IB The same, with decisive close ;

IIA A contrasted thought ,

IIb The same, with livelier and wilder feeling ;

IIIA, B The old thought made surer by the previous contrast .

"Rousseau's Dream," p. 100, would have almost the same analysis as the last, except that the first thought is not bold and lively, but rather sad and prayerful.

"See, the Conquering Hero," p. 104, has a similar analysis to the last but one, except that the original theme is in a

bolder measure, which favours greater strength, and that the contrasting thought has greater earnestness of feeling.

"Flora gave me," p. 142, has two strains, each repeated.

IA, B, C. A pleasant remembrance, growing brighter.

IIA, B, C. The same recollection growing warmer and happier still ;—  
 III and IV. Repetition of I and II ;—  
 VA, B. A joyous sentiment, arising from these memories ;  
 VIA, B. The same glad some feeling intensified ;—  
 VII and VIII. Repetition of V and VI.

**87. Relation to a Point.**—In the course of the emotional development of a tune, there generally occurs some phrase which is more remarkable and effective than all the rest, and this we call the Point. In looking back on a tune, this Point dwells on the memory as the central image around which all the rest is grouped, and all the rest seem to contribute to its beauty and effectiveness.

**87b. Illustrations.**—Notice that the culminating point is sometimes that of *depression*, as in "Evelyn," p. 80, but more often that of *elevation*, as in "Sharon," p. 84. Notice also that the Point is sometimes in the *third* line, as in "Cannons," p. 81; "Sharon," p. 84; and "Innocents," p. 83, but is often deferred to the *fourth* line, as in "Evelyn," p. 80, and "Melcombe," p. 80. Observe yet further that some tunes, which are not intended to excite the feelings greatly, have no very marked Culminating Point. Unity and Variety promote Beauty; Point promotes Strength. See above, par. 62. In some

cases—though not in music generally appreciated—the Point is not in the melody, but in some striking effect of the harmony. Few will dispute that the Point in "Cannons, p. 81, is at the opening of IIA; in "Sharon," p. 84, at the close of IIA; in "Evelyn," p. 80, at the opening of IIB; in "Melcombe," p. 80, at the middle of IIB; in "Müller," p. 82, at IIC. In "Croft," p. 81, the "Point" is "undecided," unless IIB represent it. In some cases repetition, p. 97, above, develops "Point." Thus it is in "Innocents," p. 83, at IIA; "Reay," p. 85, at IVA; and in "Bach," p. 83, at IVB.

**88. Analysis of Emotional Development and Point.**—The examples above given will show how Analyses of Emotional Development should be written. To these should be added a statement of "the place of Point," thus—"Point, end of IIA," or "Point, opening of IIB," or "Point, indefinite." This analysis is an exercise of great value to the student; by it he compels himself to observe at once the most important things in a tune, and thus trains himself to a quick insight into a tune's "character:" and this will help him to its proper treatment. In the study of hymn-tunes, which have to be adapted to different sets of words, it is absolutely necessary that the student should cultivate this power of ready and just appreciation.

**89. Relations of Accompaniment.**—That which accompanies is necessarily subordinate to that which is accompanied. In listening to music, we give our attention to the principal musical passage, and merely allow the rest to influence us as it can. But it does make a great difference in the effect of music on our ear, whether there is much Accompaniment or little, whether it is heavy or light, whether it is steady or broken, and whether it is by one quality of instruments or another. Both unity and variety may be given to a tune by the style of its Accompaniment. Variety is given by changing the manner of



the Accompaniment with any new Period or Strain which has a change of sentiment. Unity is given when the same style of Accompaniment is introduced in different parts. Beside these relations between the different Periods of a composition, there is also the immediate relation of an Accompaniment to the melody it accompanies, and in this respect Accompaniment has great powers of promoting both variety and sympathetic unity.

89b. *Styles of Accompaniment.*—The styles of accompaniment are exceedingly varied, but we have ventured on the following classification of those which are principally used. The titles compared with the examples will explain themselves.

1. *Accompaniment with Plain Chords.*

KEY F.

m	:s	d'	:-t	l	:d'	s	:-
m	:m	s	:-s	l	:l	s	:-
d	:d	m	:-	f	:f	r	:-
		d	:-d	d	:d	t	:-
d	:d	d	:-m	f	:f	s	:-

2. *KEY F. Accomp. with Rhythmic Chords.*

m	:s	d'	:-t	l	:d'	s	:-
m	:m	s	:-s	l	:l	s	:-
d	:d	d	:-d	f	:f	r	:-
s	:s	s	:-	s	:s	s	:-
d	:d	t	:-s	r	:f	s	:-

3. *KEY F. Accomp. with Arpeggio Chords.*

m	:s	d'	:-t	l	:d'	s	:-
s	:d	m	:d	s	:d	l	:d
d	:f	l	:t	s	:f	r	:-
d	:m	s	:-	f	:s	s	:-

KEY F.

4. *Accomp. with Figures not Purely Chordal.*

m	:s	d'	:-t	l	:d'	s	:-
s	:f	m	:d	m	:f	s	:-
d	:m	d	:-	f	:s	s	:-

5. *Accomp. with Figurated Chords.*

KEY F.

$\begin{array}{l} m : s \mid d' : -.t \mid l : d' \mid s : - \\ m : s. \mid d'. : d'. \mid l. : d'. \mid s : \\ d.s. \mid m.d \mid m.d : m.d \mid f.d : f.d \mid m : \\ \phantom{d.s. \mid m.d \mid m.d : m.d \mid } \mid d : \\ d : \mid l. : \mid f. : l. \mid d : \end{array}$

6. *Accomp. as above.*

KEY F.

$\begin{array}{l} m : s \mid d' : -.t \mid l : d' \mid s : \\ : s. \mid : d'. : d' \mid : s. \\ .s. \mid m.s. \mid : d.m.d \mid .d : f.d \mid .d : m.d \\ d : \mid l. : \mid f. : l. \mid d : \end{array}$

7. *Accomp. with Sympathizing Parts.*

KEY F.

$\begin{array}{l} m : s \mid d' : -.t \mid l : d' \mid s : - \\ d : m \mid l : -.s \mid f : l \mid s : - \\ d : - \mid - : - \mid m \mid r : - \\ m : s \mid d' : -.t \mid l : d' \mid t : - \\ d : - \mid - : - \mid f : - \mid s : - \end{array}$

8. *Symph. Accomp. with Rhythmic Chords.*

KEY F.

$\begin{array}{l} m : s \mid d' : -.t \mid l : d' \mid s : - \\ m : s \mid d' : -.t \mid l : d' \mid s : - \\ d : m \mid l : -.s \mid f : f \mid m : - \\ d. \mid d. : d. \mid d. \mid d. : d. \mid f. : l. \mid d : - \end{array}$

89c. *Examples.*—Gung'l's Waltz, p. 180, has an introduction of plain chords. The accompaniment is "rhythmic chordal," a strong resonant tone in the Bass being used to mark the accent for the dancers.

"La Virginella," p. 183, has an arpeggio accompaniment throughout. The object of this accompaniment is to make the chord on which the melody rests felt by the ear without overweighing the voice, and without distracting attention from it.

The accompaniment of "Life let us cherish," p. 101, is in IA, B, except for a measure and a half, full and steady. In IIA, B (which is a contrast to IA, B in its own character) it has a light arpeggio accompaniment. IIIA, B is a repetition of IA, B, and brings back the heavier style of accompaniment.

"All through the night," p. 102. IA is the introduction. IB has plain chordal accompaniment, which is less full and less loud when the voice enters. IC has an arpeggio accompaniment, not playing the air. IIA has sympathetic accompaniment with rhythmic chords, which offers a strong contrast to the accompaniment of the other sections. IIB returns to the plain chordal style of IB. The instrumental coda echoes the last phrase an octave higher with arpeggio accompaniment.

"Rousseau's Dream," p. 100. IA, chordal accompaniment, sympathetic in left hand, with a duet run in left hand with oblique motion to the Air. IB, chordal accompaniment, lighter in left hand, sympathetic in right hand, with a Bass run in oblique motion to the Air. IIA, B, chordal accompaniment, light Bass with sympathetic right hand, introducing a run in oblique motion with the Air above, and in contrary motion with that which precedes and follows. IIIA, B, the same as IA, B.

"Every valley," p. 156 may be rhythmically divided thus:—

I A B C D E F opens with nine measures of instrumental introduction, and closes with a first sharp Dominant cadence after the word "plain," occupying forty-three measures.

II A B C D E opens in the original key, and occupies, including a long instrumental coda, forty-one measures. See fuller analyses, pp. 120, 155. Here we have only to notice the accompaniment to the voice.

Examples of accompaniments with "plain chords," are found in I b, meas. 3, 4, and in many other parts of the piece.

Examples of the "rhythmic chordal," will be found in I c, meas. 3, 4, 5; I d, meas. 4, 5; and II A, meas. 6, 7.

Examples of "accompaniment with figures," will be found in I e, measures 8, 9, 10, 11.

Examples of "sympathizing accompaniment," are in I b, meas. 3; I e, meas. 2, 4, 12; II A, meas. 1, 3, 8; II b, meas. 1, 3, 8; II c, meas. 2, 5, 6, 9, 10; II d, meas. 2, 3.

Examples of Handel's favourite plan of "echoing the melody in the accompaniment," will be found in I b, meas. 2, 5; I e, meas. 5, 11; II b, meas. 2; II c, meas. 3.

An example of rapid "repetition of tones," which is peculiar to stringed instruments, and is designed to give the tone greater life and force, may be seen in I f, meas. 1, 2, 3.

In Haydn's "Finale," p. 207, most of the accompaniment is plain chordal. At II A, meas. 10 to 13, the stroke of the Bass in octaves on the weak pulses, while nothing but the key-tone is sounded on the strong pulses, gives emphasis to the weak pulses, and gives an effect like that of syncopation. At II A, meas. 3 to 5, 7 to 9, the accompaniment—sometimes run-like, sometimes chordal—is placed *above* the principal theme of the music. The same thing may be seen in Beethoven's "First Movement," p. 200, IV b, meas. 18 to 23, where there is a full chordal accompaniment above the Theme which is in the deep sonorous Bass. The other accompaniments of this First Movement are either chordal or boldly unisonous, as in III A, meas. 1 to 4, or arpeggio, as at I r, III b, and IV b.

It is impossible to describe all the contrivances of accompaniment, but if our pupils will carefully *listen* to each of the examples given, they will be set observing and thinking in a manner very delightful to them.

90. **Additions and Insertions.**—The effect of a piece of music is often greatly increased by the introduction of passages which are often *additional* to the ordinary rhythmic form of the piece and to its principal themes. Thus the sense of *Unity* is promoted when an *Introduction* suggests the principal themes to be afterwards more fully enjoyed in the piece, and when a *Coda* reminds the ear in a quiet way of all that has just delighted it. A sense of *Variety* as well as *Unity* is promoted by a skilfully introduced *Digression*, which sets off by contrast the principal theme.

90b. *Words.*—The words which are commonly used to represent these various Prefixes, Affixes, and Insertions, are employed in a very indefinite and irregular manner; and this promotes carelessness of observation, and confusion of thought. To enable our own students, in the Analysis of Musical Form, to observe, to think, and to remember *clearly*, we shall be obliged to disuse some of these terms altogether, to limit the meaning of others, and to employ some simpler ones which have not been commonly used. The value of a word in education depends on its expressing the spirit and meaning of the thing it represents, and on its doing so in a manner which cannot be mistaken. The words *Prelude* (literally *beforehand-play*), *Postlude* (*after-play*), and *Interlude* (*between-play*), are used both in a large and in a small sense. Sometimes they

represent passages a few measures in length, and sometimes extended pieces of music, retaining, however, the distinction of "before," "after," and "between," some other thing or things. As they are much used in the titles of large pieces, it is better to disuse them in the smaller sense. The word *Introduction* cannot be misunderstood. The word *Coda* literally means *a tail*, and is used for the lengthening out of a close. There may be both vocal codas and instrumental codas. The word *Symphony* (literally *with-sounding*, or *sounding in sympathy with*) is also used in a *very* large sense, when it describes the largest instrumental compositions of Haydn, Mozart, and Beethoven. But we want a word to describe those little instrumental insertions in a song or chorus, which either echo what has just passed, or prepare the mind for what is

coming, and as the larger sense of the word is so very large, it is not likely that any occasions will arise in which the more literal or smaller sense applied to it would create confusion of mind. *Symphony* is already used in this smaller sense, and is also made to include the instrumental *Introductions* and *Codas* to vocal music, for which purposes we shall not use it. The words *Run* or *Roulade*, *Figure*, *Division*, *Passage*, are often used interchangeably, but we think it would be more convenient to limit the word *Run* to scale passages running up or down stepwise, to disuse the word *Roulade*, which is only French for "Run," to use the word *Figure* in its true sense as a short melodic phrase, which is repeated or imitated in "sequence" upward or downward, and to disuse the old word "Division," which represented a figured Run in vocal music. The word *Passage* is used in the books sometimes to represent a Digression from the subject, sometimes an ornamental Imitation of the subject, and sometimes it is used technically in the sense which we have given below to the word "Guide." This indefiniteness will not help us in analysis; and as the word has also a very general sense affixed to it in literature, it will be better for us to disuse it, or to employ it only in this general sense. The word *Episode* (literally something coming in upon your road) is also used in two senses. In treating of Fugue, writers recommend that the Episode should generally contain reminiscences, if not developments, of the Subject; and in treating of the Haydn or Sonata Form, or the Rondo, they speak of the Episode as a variation from the Subject—a distinct Digression. This last is the meaning of the word when writers divide Musical Forms into—first, those which are distinguished for Development, which they call Thematic Forms,—and second, those which are distinguished for Digression, which they call Episodical Forms. For analysis purposes, at least, we wish to affix the word to this latter meaning. The Episode of the Fugue mentioned above we will call "Symphony." In this way we maintain in our nomenclature as well as in our thoughts the great and important distinction between passages which are intended to sympathise with, or to develop the theme, and those which are intended to set off that theme by contrast,—between those which are meant to promote unity of feeling, and those which are meant to promote variety of effect.

90c. *Introduction*.—The simplest kind of Introduction is that to Haydn's Finale, p. 207. It prepares the ear by striking the key-tone and its octave. Gungl's Waltz, p. 180, has an Introduction of four measures which anticipates the melody, giving bold, heavy chords on the

strong accent, with a very light measure just before the dance itself softly enters. The song of "La Virginella," p. 189, has an instrumental Introduction of eight measures, which simply rehearses with the tinkle of an instrument, what the ear is about to enjoy in the full-voiced song. "All through the night," p. 102, has a similar Introduction, with full and deep chords. "Every valley," p. 156, has a remarkable Introduction, in which the two themes which are afterwards developed throughout the song, are plainly announced.

90d. *Coda*.—"All through the night," p. 102, has an instrumental Coda, which gently and cunningly re-echoes the most touching phrase of the tune. "La Virginella," p. 189, has a six-measure instrumental Coda, which lingers with variations on a part of the principal theme. "Every valley," p. 156, has an instrumental Coda, which works up, in beautiful style, little reminiscences of all that has gone before. Beethoven's First Movement, p. 200, has a quiet Coda of seven measures, with a deep-sounding Bass, and softly brings the ear back to the major mode of the original Tonic. The first part of the Haydn Finale, p. 207, has a Coda of eleven measures curiously made up from the second phrase of the first Theme, and chiefly in unison. In all the above cases the music would have been complete without the Coda. The Coda is an ornament.

90e. *Run*.—The Finale, p. 207, has a Run at Ib, meas. 9, 10, another at IIa, meas. 3, 4, another at 5, and another at 7. These runs are used as accompaniment to the Theme. At IIIa, meas. 10, it has a Bass Run, introducing a new Episode, and at IIIb, meas. 1 to 8, it has many Runs, both in the right hand and in the left.

90f. *Figure*.—This little waving of melodic tones, which may be imitated (like a pattern in embroidery) is seen in "Every valley," p. 156, Ib, meas. 8, 9, and IIc, meas. 7, 8, in the right-hand accompaniment. But Figures are more frequently used in sequence, as in "Every valley," p. 156, Ic, meas. 2 to 6, where the same Figure appears eight times—is eight-fold,—and Id, meas. 3 to 5, where another Figure is four-fold. In the "Finale," p. 207, Ib, meas. 1 to 4, there is a Figure a measure and a half long, which is two-fold, and at Ib, meas. 5 to 10, there is another Figure, which is three-fold. At IIIb, meas. 9 to 16, there are several run-like Figures. The first is two-fold, two measures long; the second is two-fold, one measure long; the third (after one measure in which the Figure becomes a Guide) is two-fold, four measures long. At IVa, meas. 9 to 12,

there is a Figure long enough and strong enough to be called a sequence. At IVb, meas. 1 to 7, there is a three-fold Figure—a “shortened” imitation of the first phrase of the first Theme.

90g. *Guide*.—This word (*guidon*, little guide) is used by Lussy for a pretty device very common in instrumental music, in which a few tones of melody or harmony are used partly as a pause after what has passed, but chiefly to direct the ear to what is coming. Sometimes it is a little run, or an elegant figure of melody, which thus guides the mind; sometimes it is a few chords of harmony guiding into a new key, or awakening a sense of expectancy, and sometimes it may be a sequence of figures answering a similar purpose. The simplest form of Guide is in Beethoven's First Movement, p. 200, where the tone *re*, just before IVa, standing alone and unaccompanied, guides the ear from the last tone of the Episode *r* to the entry of the old Theme again on *m*. Elegant melodic Guides, generally left unaccompanied, may be studied in Ia, meas. 16; Ib, meas. 14 and 16; IIIa, meas. 14; IIIb, meas. 3 and 5, and in the right hand of meas. 8. In IVa, meas. 13 to 16, the Bass gives to the whole four measures *somewhat* the character of a *guide*. But we prefer to call these four measures an Episode; the melody of the fourth measure heard without accompaniment forms a very good *Guide* to the introduction of the second Theme in the original mode. At IIIa, meas. 4 and 5, there is a Guide to the new Episode, which partakes both of the harmonic and arpeggio character, and softly confirms the new key before the Episode begins. In Haydn's Finale, p. 207, IIa, m. 6, a beautiful harmonic phrase in contrary motion *Guides* the ear to the first tone of the original Theme, which enters at the next measure. In IIa, meas. 10 to 13, a waving melody in the right hand, and another strengthened by octaves in the left hand, confirms the old key, and *Guides* the ear into the brilliant effect of the new key, which enters immediately with a new Episode. Just before IIIa there are two measures between the previous Episode and the re-entry of the Theme. They simply make a quiet cadence in the first sharp key, which is about to be used, and in the second of these measures announce the new style of accompaniment. This, like the two last named, may be called a *Harmonic Guide*. Another, which may fairly come under the same designation, will be found in IIIb, meas. 17 to 19, where the

music strikes a few chords of expectancy, *guiding* the ear to take special notice of the entry of the second Theme which follows. It may be said of the Guide, as it may be said of the Coda, that it is quite possible to omit it; it is only an ornament.

90h. *Symphony*.—The special character of the little inserted phrases, to which (except in its larger sense) we limit the word Symphony, is that they sound in *sympathy* with that which precedes or that which follows,—are either echoes or preparations. But sometimes they may be only a few chords without special meaning, giving a rest to the voice. In “Every valley,” p. 156, the Symphonies of the accompaniment *echo* the *immediately preceding* phrase at Ib, meas. 2 and 5; Ic, meas. 5; IIa, meas. 2; IIb, meas. 2; IIc, meas. 3. The Symphonies *prepare* the coming phrase at Ic, meas. 3; IIa, meas. 9; and IIc, meas. 1. And they re-echo phrases which precede them, though *not immediately*, at If, meas. 7; and IIc, meas. 11, 12.

90j. *Episode*.—The distinguishing characteristic of the Episode is that it is *not* a Symphony, but carries the ear *away* from the principal theme of the piece. Such an one occurs in Haydn's Finale, p. 207, at Ib, meas. 1 to 12. It strikes the ear in very marked contrast to the theme which has been announced. Beginning with a Figure, accompanied by full chords, it passes into another and lighter Figure, and ends in a Run. Another Episode is at IIb, meas. 1 to 8. It consists of a two-fold Figure with full chords. Another is at IIIb, meas. 1 to 16. The first half consists of chords with rapid Runs attached to them; first in the right-hand, then in the left; the second half consists of run-like Figures in duet. In Beethoven's First Movement, p. 200, Ib, meas. 6 to 13, there is a brilliant Episode, which comes between the first and second announcements of the second Theme. It consists of a long two-fold Figure. The next Episode is at IIIa, meas. 6 to 14, preparing for the varied repetitions of the second Theme which follow. It consists of a two-fold Figure ornamented in its repetition. The next Episode begins with a two-fold Figure at IIIb, meas. 9 to 13, and concludes with three-fold Figure, meas. 13 to 18. The last Episode is in IVb, meas. 6 to 17, which is almost a repetition of the Episode in Ib, lengthened out by the addition of four measures, and put into the minor mode.

91. **Analysis of Accompaniment, Addition, and Insertion.** The attempt to study a complete piece of music, and to notice the effect on it of Addition, Insertion, and Accompaniment, is a

very valuable exercise. Such an analysis must always be built on the Rhythmic Structure and Plan of the piece, in order that the pupil may see the relation of these "surroundings,"—these "settings of the gem,"—both to the principal Themes of the music itself, and to one another.

91b. *Examples.*—In showing the different kinds of accompaniment above we have already analysed the accompaniment of some *complete* pieces, as in "Gungl's Waltz," p. 180; "La Virginella," p. 189; "All through the night," p. 102; and "Rousseau's Dream," p. 100. "Every valley," p. 156, may be "analysed for accompaniment, addition, and insertion" thus—

IA has an instrumental introduction which distinctly declares the two Themes of the piece.

IB. The voice enters with the first Theme unaccompanied, but a symphony immediately echoes it. Next the accompaniment supports the voice, and again re-echoes it in symphony.

IC has a sequential figure with an accompaniment chiefly of the light rhythmic-chordal kind, with occasional reminiscences of the first Theme, as in IC, meas. 6.

ID has a sequential figure and accompaniment similar to IC, with occasional reminiscences of the first Theme, as in ID, meas. 6, and of the second Theme, as in ID, meas. 2, 3.

IE opens with a short phrase by the voice with plain-chordal accompaniment. The second Theme is then prepared by the accompaniment, and announced by the voice, the accompaniment sympathising and the symphony echoing. The

words "and the rough places plain," are accompanied first by the second Theme, and then by a two-fold figure. "The crooked straight," is in the accompaniment first echoed and then given sympathetically.

IF opens with a descending figure on the word "plain," with long-held tones, and accompanied by quickly-repeated chords. The period closes with an instrumental symphony re-echoing the second Theme.

IIA opens with sympathising and echoing accompaniment. The figure on the word "exalted," has a simple chordal, and rhythmic chordal accompaniment.

IIs. First Theme, with sympathetic accompaniment, also re-echoed in symphony. The figure which follows has very plain and light accompaniment.

IIc. A short symphony again announces the second Theme, which is then taken up by the voice, the accompaniment sympathising, and the symphony re-echoing. On the words, "the crooked straight," the accompaniment is sympathetic. Under the word "plain," we have the pretty figure which we had before, IE, meas. 8, 9. Then follows sympathetic accompaniment; and under the long-held word "plain," a repetition of the second Theme. Plain chords close the accompaniment.

IId. A beautiful instrumental coda full of both Themes.

## COMPLETE FORMS.

**92. Essentials of a Musical Form.**—A complete Musical Form is a composition, the elements of which possess such Structural Relations as are sufficient to secure Unity and Beauty.

**92b. Czerny's Requirements.**—Czerny in his admirable "School of Practical Composition" gives three essentials of a "decided Form" which has "the property of giving satisfaction to the hearer, of itself and independently of any further continuation." First, it must conclude in the same key in which it began; second, it must be divided into at least two parts, each of which expresses a determinate idea; and thirdly, it must end with a perfect cadence. These Structural Relations of Key, of Rhythm, and of Cadence, he considers essential even to the smallest of Musical Forms.

**92c. Examples.**—The shortest Forms in common use which comply with Czerny's conditions are the Single Chant, the Kyrie, and the Sanctus. Each of them begins and ends in the same key, is divided into at least two parts, and ends with a complete cadence. And the longest of the recognised Forms, Marches, Dances, Songs, Choruses, and the Movements of a Sonata, or a Symphony, comply with the same conditions.

**92d. Origin of Musical Forms.**—Lobe, in his "Catechism of Composition," boldly asks the question "How is it that Musical Forms exist? Were they thoughtfully and intentionally created by the Masters?" And he answers it thus, "No; the original elements of Musical Form were discovered by the certain instinct of the popular mind and feeling, and coined into national song and dance music." Mr. Carl Engel, in his "Study of National Music," says—"The people collectively may be considered the actual composers of national tunes. A short melody extemporized in a moment of extraordinary emotion is, if impressive, soon taken up by others, further diffused, and traditionally preserved. In the course of time it generally undergoes some remarkable modifications—a process of composition—until it has attained a general favourable acceptance by the nation." He then quotes the laconic saying of W. Grimm, that "a national song composes itself." We must certainly allow that musical forms, like the different styles of architecture and painting, were not at the first evolved out of artistic principles fixed

and settled by the great masters. Doubtless they sprang from the *natural instincts* of the people, but from them combined with the *tentative endeavours* of the artist. The artist tried this plan and then the other, until he found something satisfactory both to himself and those about him. When he had found this, he naturally repeated it; and those who followed him imitated him. He had created a "successful Form." There is no "law of the Medes and Persians" about it, but only the law which *any good piece of art* necessarily lays down for all future artists. They are bound to study it, and analyse it, and improve upon it as much as possible. Any one is at liberty to invent a *new Musical Form*. Musical Forms may, like fashions, "come in" and "go out" again. But those which have most of artistic truth and beauty in them will be welcome to all ages—will be lasting Musical Forms.

**92e. Beauty and Form.**—Mr. Ernest Paner, in his "Elements of the Beautiful in Music,"\* says that "Certain laws and rules must be observed in constructing a really perfect and beautiful musical work of art. He agrees with Professor Hand in claiming that the first law of beauty is that of symmetry, order, proportion—and this he calls "formal beauty;" that the second law of beauty is that of expression of feeling or character—and this he calls "characteristic beauty;" and that the third law of beauty is design, imagination, ideality—which he calls "ideal beauty." "A real and perfect work of art," he says, "results from the union of these three elements, and not one of them can be dispensed with."

"This idea of the three kinds of beauty—the formal, the characteristic, and the ideal—may be readily explained by an analogy drawn from a sister art, that of painting. Three pictures may be presented to our notice: the first represents, we will say a boy—a lovely form, showing in its outlines and in its free grace, proportion and completeness of design penetrated by *life*. This is a picture of *formal* beauty, and pleases through the literal charm of its outward loveliness. In the second picture let there be represented

\* Messrs. Novello, Ewer & Co. 1s.

once more the same boy, but not alone; now he is wrestling with another boy. They are in full activity; and in every line, and in the bodily action of each, is expressed youthful vigour, and a certain exuberance of effort; this second is a *characteristic* picture, and excites the interest of the looker-on by its vigorous life. In the third picture, let the boys appear once more; but they are here shown as beings of a higher order, not belonging to common humanity; they are represented as *genii* or angelic spirits, as denizens of a higher world; in fact, they are idealised. Something purely intellectual, not borrowed from nature, is here represented. One of the figures, we will say, holds aloft a palm branch, the other strives to grasp it; but this action expresses a hidden meaning, and the spectator tries to understand the mystery of the symbolic incident he finds represented. Thus also feelings, pronounced in music, may express themselves in a lofty manner that seems to elevate the hearer above the real and actual. Beethoven's Symphonies may be cited as works possessing ideal beauty in the highest degree." . . . "The history of art tells us how, according to the time and the national influences brought to bear, one

or other of the three elements of beauty predominated, and served as the basis of the productions. In music and painting the characteristically beautiful is the first achievement which appears. In painting, it manifests itself in pictures of religious subjects; in music, it appears in the form of songs of the people. Italian music always leaned towards formal beauty; German music, taken from a general point of view, inclined towards the characteristic; but in all great composers, whether Italian or German, there exists that ideal life which gives to works of art elevation, purity, and lasting fame."

Comparing this classification with our own, we see that Herr Pauer's "formal beauty" includes good relations of measure and speed, of rhythmical proportion, of key and mode, of cadence, of response, &c.—that his "characteristic beauty" includes good development of theme, and of emotional expression and point—and that his "ideal beauty" is something beyond the reach of analysis, at least for the elementary student. It is enough for him whether he is studying formal or characteristic beauty, to seek for the three great elements with which we started—Unity, Variety, and Point.

**93. Classification of Musical Forms.**—The different manners in which the elements of structural relation crystalize into distinct Forms are very varied, and are difficult to classify. Forms are chiefly moulded by the necessities and the circumstances which gave them birth, and these give them the names by which they are generally known—as Songs, Dances, Hymn-tunes, Oratorios, Operas, &c., &c. Under these titles we propose to study them, taking the simpler first, and showing how the larger and more complex Forms are only developments of the same general principles which ruled the smaller ones.

**93b. Pure and Applied.**—Musical Forms are sometimes thus divided. Applied Forms are those in which the music is applied to something else, as dancing, marching, poetry. Pure Forms are those in which the music is not limited by any such outward circumstances. Still, to some extent, the same Forms are used in both cases.

**93c. Sacred and Secular.**—Musical Forms are sometimes classified thus. But it is important to notice that music itself is neither one nor the other, but lends itself readily to both. It expresses the style of emotion, but not the subject.

**93d. Thematic and Episodic.**—Thematic Forms are those which have a sustained development of theme, like the Canon, the Fugue, and the Sonata. Episodic Forms are those in which

Digressions are made, but also continually coming back to the main idea of the music—as in the Rondo. There are some forms, however, which belong to neither of these classes, and some to both.

**93e. Homophonic and Polyphonic.**—Homophonic Forms are those in which the harmony, if any, is entirely subordinated to the effect of one leading melody. Polyphonic Forms are those in which the harmony has several or many independent parts. This is an important classification, but relates rather to Harmony than to Form.

**93f. Vocal and Instrumental.**—Instrumental music has a much wider compass than vocal music, and is capable of much finer rhythms and more difficult intervals. But both are amenable to the same general rules of Musical Form.



93g. *Regular and Irregular.*—Some pieces of music, like the Recitative, Pot Pourri, &c., are professedly without much relation of cadence or melody, and so on—without much form. If they possess any of these relations they may be termed *Irregular Forms*. Other Forms are only more or less *Regular*. Especially is this the case with dramatic music, which necessarily follows the actions and passions and scenes of the drama as its principal work. But the principles of proportion and relation are parts of our human nature, and therefore music naturally falls into some “Form” if it can.

93h. *Melodic and Harmonic.*—It is strange that this should have been proposed as a classification of Musical Forms,

because melody and harmony are so mixed up together in the structure of nearly every Form, that they can scarcely be said to divide one set of Forms from another. These words may classify the “internal relations” of most Forms, but do not divide into classes the complete Forms themselves.

93j. *Binary and Ternary, or Duplex and Triplex* (the first used by Sir Gore Ouseley, the second by Hamilton in his “Catechism of Musical Ideas.”)—These terms correspond with our Two-fold and Three-fold. This classification is the most important for us to bear in mind, because it is applicable to nearly all music, and because all other qualities of Musical Form are built upon the rhythmical structure which this classification puts foremost.

94. **Rhythmical Division and Cadence Design.**—Foremost among those general Principles of classification, around which the less essential relations cluster, are these two. First, that Musical Forms have a natural *rhythmical division* either into two parts or into three parts; they do not divide into five parts or seven parts. They are either Two-fold Forms or Three-fold Forms. Second, that the *central cadence* of a tune, or that which (though not central) most strongly and clearly *divides* the tune and “answers” to the final cadence, indicates to some extent the *character* of the tune, and forms a pillar on which other musical designs lean. The *first* and favourite “cadence design” has  $^sD$  for its central cadence, the second has S, and the third  $D^3$ ,  $D^5$ , or D. A tune with any other central cadence is said to belong to “the fourth cadence design.” So that we may ask of each Musical Form—First, What is its “Rhythmical Division?” and second, What is its “Cadence Design?”

94b. *Cadence Design.*—The middle cadence of a tune must necessarily have in it something of decision, and yet it must be expectant of reply; it must provide a contrast to the coming final cadence. Hence the subordinate cadences R F L are scarcely ever used in this place, and the D cadences, even in the “open” form, do not supply the contrast and expectancy which is here required. The S cadence offers the best contrast to D in its own key, and the  $^sD$  cadence the best contrast in a related key. The early Section or Sections in each of the Periods has commonly some subordinate cadence.

This early cadence in the first Period is almost always in the Tonic, in order to establish the key in the ear; but it is almost always an “open” Tonic cadence, in order to prevent too marked a conclusiveness, and to leave the mind free to move on. In the second Period the early cadence is very varied. If it is not S or  $^sD$ , free use is made of the relative minor, or other striking but subordinate cadences. We may tabulate the *Cadence Design* in the major mode as follows. The student will supply the corresponding minor forms.

#### *First Cadence Design.*

IA. =  $D^3$   $D^5$  FD Db S or L , IB. =  $^sD$

IIA. =  $D^3$   $D^5$   $^sD$ , S,  $^{se}M$  or L , IIB. = D

*Second Cadence Design.*

IA.=D<sup>3</sup> D<sup>5</sup> S L or Db , IB.=S ;

IIA.=<sup>S</sup>D D Db L F or <sup>se</sup>M , IIB.=D

*Third Cadence Design.*

IA.=D S or <sup>F</sup>D , IB.=D ;

IIA.=S <sup>S</sup>D or L , IIB.=D .

*Fourth Cadence Design.*

IA.=L<sup>3</sup> or D<sup>3</sup> , IB.=<sup>R</sup>L <sup>M</sup>L ;

IIA.=S<sup>3</sup> or <sup>R</sup>Lb , IIB.=D .

95. **Three-fold Forms.**—Some of the Three-fold Forms are very simple and natural. They announce a musical thought, then give a second thought, which is its counterpart—its livelier and softer companion—and finally return to the first strong thought again. They exactly fulfil the idea which, according to Professor Marx, underlies all musical composition; it is expressed in the formula “REST—MOTION—REST.”

95*b*. *Examples.*—The tune “Rousseau,” p. 100, is an example of this. So are the songs “Life let us cherish,” p. 101; “All through the night,” p. 102; and the march “See the conquering hero,” p. 104. Dances very commonly take this three-fold form. Many of Handel’s songs also assume this shape. In the third part,

however, they do not always repeat the first in exactly the same tone; it is enough that the third part has a strong resemblance to the first. The tune “Crofts,” p. 81, is a three-fold tune, but its third Period loses strength and significance by giving us no reminiscence of the first.

96. **Two-fold Forms.**—The Two-fold Forms, equally with the Three-fold Forms, seek to satisfy the mind’s desire for “Rest, Motion, Rest,”—for “variety in unity.” But they do it in a different way. There is seldom a decided repetition of the first subject at the end, but there is generally a reminiscence of it. The free and lively part, sometimes called “the free fantasia” (*fantazee’a*), does not occupy anything like one-third of the whole tune, but is commonly left to the beginning of the second half. The first half of the tune is generally taken up with two ideas, the second of them related to the first, and for the sake of variety, excitement, and expectancy, closing either with the Dominant Cadence, or in the Dominant Key.

96*b*. *Examples.*—The tunes “Melcombe,” p. 80; “Evelyn,” p. 80; “Canons,” p. 81; “Innocents,” p. 83; “Sharon,” p. 84, are good examples of all these points. “Müller,” p. 82, is another example, the two divisions being,

however, of unequal length. Some of Handel’s songs are two-fold, as “Every valley,” p. 156. The Haydn or First Movement Form is the most complex and also the most perfect of the Two-fold Forms.

**97. Simple and Extended Forms.**—Some Musical Forms are much more extended than others; and the wider a Musical Form extends the more it subdivides. Its Sections become Periods with subordinate Sections, and its Periods become Strains with subordinate Periods. It is well to study the simpler Forms first.

**97b. Illustration.**—Thus in statuary we may have a single group presented to our study, like the well-known one of "Ruth and Naomi," or a group of groups, like the Albert Memorial. The shorter Forms divide themselves into two or into three *Periods*, like Psalm-tunes and simple songs. Longer Forms divide themselves into two or into three *Strains*, like marches, dances, and some glees. And still longer Forms divide themselves into two or twice two, or into three or twice three *Movements*, like sonatas, symphonies, and some anthems. Such larger Movements may even include within themselves several shorter tunes, either of Two-fold or Threefold Form. In other words, the composition may be on a small plan, with few subdivisions, or on a large plan, with many subdivisions. The word "extended" is also applied to tunes which are "simple" in their main structure, but whose different parts are "expanded" by means of Introductions, Codas, Symphonies, Figures, and Runs.

**97c. Examples.**—Compare "Bach," p. 83, and "Reay," p. 85, which are "Double-stanza" tunes, with the "Single-stanza" tunes "Melcombe," p. 80; "Evelyn," p. 80, &c. The cadence which marks the middle of the tune in "Melcombe" and "Evelyn" is at the close of a *Period*. In "Bach," p. 83, and "Reay," p. 85, it is at the close of a *Strain*. See par. 74b, above, where the cadences of these "extended" Two-fold Forms are described. Such Arias as "Every valley," p. 156; "Arm, arm, ye brave," and "With joy the impatient husbandman," cannot well be divided into Strains. They are simple tunes "expanded" by various Additions, Insertions, and other devices. On the other hand, long pieces, like some in the Haydn or First Movement Form are most conveniently treated in two separate Strains. But the numbering of the Periods continues throughout the movement. See the Haydn "Finale," p. 207, and Beethoven's "First Movement," p. 200.

**98. The Chant Form.**—The essentials of the Chant Form are—first, a Recitation-tone (which may be long or short, according to the words); and second, a Cadence-tone or Cadence-phrase, to which is sometimes added a tone or two at the beginning, commonly called the Preface. By putting together two such Recitations and Cadences something like Musical Form may be produced. These can at least contain simple relations of Key, of Rhythm, and of Cadence.

**98b. The Compromise.**—The practice of chanting is a compromise between Speech and Song. The Recitation-tone obeys the laws, in pulse and accent, of excited public speech. The Cadence obeys the laws of regular measured music, and generally falls into the two-pulse measure. It should be noticed that wide leaps from the Recitation to the Cadence, and wide leaps within the Cadence detract from the elocutionary character of the chant, and that Recitation-tones placed too high or too low for their respective voices make the chant impracticable for the congregation. Chant writers, however, are tempted to make as much "pretty tune" as possible, and so to break these natural laws. For the theory and practice of good recitation in chanting, see "Standard Course," pp. 35, 63, 47,

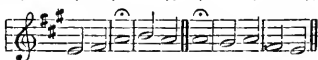
82; "Teacher's Manual," pp. 207 to 216; and "Clapton Park Psalter."

**98c. Examples.**—The following is one of the oldest of what are called Gregorian Tones. But it is as old as human nature. Its intonations may be heard in the prayers of the Society of Friends, in the sermons of Welsh preachers, and in some of the street cries. The "hold" marks the Recitation-tone in both notations.

#### KEY A.

*Preface. Recit. Cad. Recit. Cad.*

{ | s<sub>1</sub> : l<sub>1</sub> | ḋ | r : ḋ | ḋ | t<sub>1</sub> : ḋ | l<sub>1</sub> : s<sub>1</sub> ||

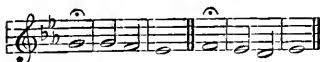
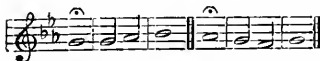


Mr. Troyte has accustomed us to the following Chant Form, which is divisible into two Periods of two Sections each.

KEY E $\flat$ .

{ |  $\hat{m}$  |  $m$  :  $f$  |  $s$  : - ||  $\hat{f}$  |  $m$  :  $r$  |  $m$  : - ||

{ |  $\hat{m}$  |  $m$  :  $r$  |  $d$  : - ||  $\hat{r}$  |  $d$  :  $t$  |  $d$  : - ||



The Anglican Chant Form, chiefly used in England since Tallis' time, is either single or double. The single chant has only two Sections, the first containing a Recitation-tone (without preface), and a Cadence of *two* two-pulse measures; and the second, a Recitation-tone, and Cadence of *three* two-pulse measures. The double chant doubles this Form, setting up a proper relation of cadences, just as the tune "Bach," p. 83, doubles the Form of the short metre psalm-tune. This Anglican Form has become so popular, and has so entirely banished all other Forms, that there must be something good in it. Its alternation of two-measure and three-measure cadences seems irregular. But the time-length of Sections must neces-

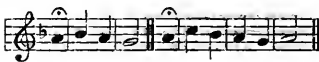
sarily be irregular in a chant; and, the second cadence being the more important of the two, it is natural that it should be "longer drawn out." It is so with the "intonations" of excited public speakers; the more conclusive their sentence-ending the longer their "intonations."

### SINGLE CHANT.

KEY F.

LOWELL MASON.

{ |  $\hat{m}$  |  $f$  :  $m$  |  $r$  : - ||  $\hat{m}$  |  $s$  :  $f$  |  $m$  :  $r$  |  $m$  : - ||



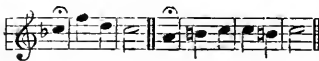
### DOUBLE CHANT.

KEY F.

ROBINSON.

{ |  $\hat{s}$  |  $d$  :  $l$  |  $s$  : - ||  $\hat{m}$  |  $fe$  :  $s$  |  $s$  :  $fe$  |  $s$  : - ||

{ |  $\hat{s}$  |  $f$  :  $m$  |  $l$  : - ||  $\hat{s}$  |  $r$  :  $m$  |  $r$  :  $r$  |  $d$  : - ||



99. **The Kyrie and Sanctus Forms.**—These are short tunes applied to definite words. The words are such as allow the music to be divisible into two parts, and these are just sufficiently extended to shew Unity of Key, and Contrast of Cadence.

99b. *Examples.*—The following are examples. We have not printed the

harmony because it is not in this case essential to the Form.

KEY G.

### KYRIE.

{ |  $d$  :  $r$  |  $m$  :  $d$  :  $t$  |  $l$  : - ||  $s$  :  $d$  :  $t$  |  $l$  :  $t$  |  $d$  :  $r$  |  $m$  :  $r$  |  $d$  : - ||

{ | Lord, have mercy up- | on us, and in- | cline our hearts to | keep this law. ||



### SANCTUS.

KEY F.

J. DAVY. Died 1824.

NOTE.—As commonly written, sufficient time is not given to the close of the first Section to secure the balance of rhythm. It is here given as it is naturally sung.

{ |  $d$  : - |  $d$  :  $r$  : - |  $r$  |  $m$  : -  $fe$  :  $s$  |  $l$  :  $s$  :  $fe$  |  $s$  : - | - : : ||

{ | Ho - ly, Ho - ly, | Ho - ly, Lord God of | Hosts, ||

{ s :- :f |m :- :s |l :- :s.f|m :-:f:s |f :- :m |m :r : }  
 { Heaven and earth are full of the ma - jesty of Thy glo - ry. }

{ m :- :r |d :- :d |l :- :l |s :- :- |f :- :- |m :- :- ||  
 { Glo - ry be to Thee, O Lord most high. ||



**100. The Hymn-tune Form.**—The Hymn-tune is a Musical Form which can be sung to the successive stanzas of the same hymn, and to all the stanzas of other hymns of the same character. Its Form is to a large extent fashioned according to the metre of the hymn to which it is used; it is, therefore, necessary for the student to understand the metres of poetry. And as there is no Musical Form more generally used, or used for higher purposes than the Hymn-tune, the student should not spare pains to master this subject.

**100b. The Metres of Poetry.**—A line of poetry is divided by its strong accents into *Feet*, thus—

“The sun upon the lake is low,”

is divisible into four feet, each having a weak followed by a strong accent. Every foot of this kind is called an *Iam’bus*.

“Ever let the fancy roam,”

contains four feet, each of which has a strong followed by a weak accent. Every such foot is called a *Tro’chee* (Troa’kee.)

“Over the mountains and over the waves,”

is divisible into four feet, each of which has a strong followed by two weak accents. Every foot of this kind is called a *Dactyl*.

“We buried him darkly at dead of night,”

is divisible into four feet having with one exception a strong accent with a weak accent on either side of it. Every foot of this kind is called an *Am’phibrac*. Sometimes for emphasis, and at the ends of lines, the weak accent following the strong is omitted, as above after “dead” and “night.”

“He is gone on the mountain,”

is divisible into two feet (with an additional syllable), each of which has a strong accent preceded by two weak ac-

cents. Every foot of this kind is called an *Anapa’st*. The additional syllable may be regarded as the beginning of another foot, the rest of which is omitted to allow a pause of emphasis.

Metres may, therefore, be classified as *Iam’bic*, *Trocha’ic*, *Dactyl’ic*, *Amphibrac’ic*, and *Anapa’st’ic*. This subject is treated in “Teacher’s Manual,” pp. 318 to 326, and more largely in “Construction Exercises,” pp. 78 to 89.

The learner must not allow himself to be confused with the irregularity of metres, which is allowable—is even a pleasant variety—in poetry which has to be *read*; but ought not to be admitted (as it often is) in that which has to be *sung* to the stanza tune-form. Thus in an *Iam’bic* metre we may often find a line beginning with a *Tro’chee* and *Iam’bus*, thus—

“Come to the house,”

which, however, we are obliged to sing—

“Come to the house of God.”

In considering the *spirit* of metres, these general laws may be noticed—1st, That a line shorter than the rest requires what the elocutionists call a “pause of emphasis” after it; 2nd, that the commencement of a line with a *Tro’chee* rather than an *Iam’bus*, implies the *spirit*

of abruptness and energy; 3rd, That the Dactylic and Amphibracic metres are more light and elegant, although they may be adapted to solemn sentiment.

100c. *Analysis of Metre and Emotional Class.*—In analysing metres, the student will answer the following questions—

1st. What is the number of lines in a verse or stanza?

2nd. How do the accents run? Or in other words, What are the feet—Iambic, Trochaic, &c.?

3rd. What is the number of syllables in each line?

4th. How do the lines rhyme with one another? Are they "alternate," or "two rhymes, two rhymes, and two rhymes," or "three rhymes and three rhymes," or first with second lines, fourth with fifth lines, and third with sixth lines, and so on?

While the student is analysing the metre he will find it a fine intellectual study to answer also for each hymn or song this fifth question.

5th. What is the emotional class—bold and spirited? grand? cheerful? solemn? and neutral and changing?

101. **The Two-fold Hymn-Tune Form.**—The number of the lines and the arrangement of rhymes in the great majority of poetic stanzas requires a *two-fold* form in the music. This form is commonly composed of two Periods, each Period being divisible into two Sections.

101b. *Examples.*—The Two-fold Forms in commonest use are here shown in connection with a variety of metres.

#### ST. FULBERT.

*Common Metre. First Two-fold Form, or Two-fold Form with First Cadence Design.*

NOTE.—In C.M. the close of the second line in the music has to be lengthened in order to secure a rhythmical balance of one Section with another, and this lengthening of the last tone corresponds with the "rhetorical pause" which is generally demanded by the reader in that place. It is Dr. Macfarren's suggestion—carried out in the Anglican Tune Book—that the strong (not the medium) pulse should fall on the cadence-tone; and for the sake of securing this, he commences a tune in four-pulse measure on the second pulse instead of the fourth pulse as is usual. This is certainly an improvement in Long Metre tunes, but in Common Metre tunes it strikes the central cadence

of the tune (which is far more important than the first cadence) with a medium accent instead of a strong one. In Short Metre this plan would take away the strong accent from both final and central cadences. It is better, therefore, to begin four-pulse Common Metre and Short Metre tunes on the fourth pulse and not on the second. Some one may suggest, "Why not write these tunes in three-pulse measure instead of six-pulse, and in two-pulse instead of four-pulse?" The answer is that we have got into the habit of singing hymn-tunes quickly, and that directly we sing quickly, the medium pulses will make their appearance. In spite of ourselves we must make a difference between the accents.

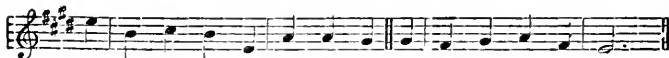
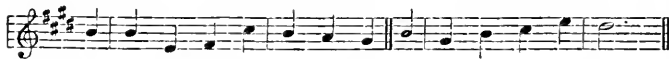
The cadences are not always indicated by the melody alone. Thus, "St. Fulbert" might be harmonized as the Second Two-fold Form, or as the First. We name the examples according to the harmonies in the books before us.

KEY E.

DR. GAUNTLETT.

{ : s | s : d | r : l | s : f | m || s | m : s | l : d' | t : — | — ||

{ : d' | s : l | s : d | f : f | m || m | r : m | f : r | d : — | — ||



The head that once was crowned with thorns  
Is crowned with glory now;  
A royal diadem adorns  
The mighty Victor's brow.

*Common Metre.*

## HARRINGTON.

KEY E♭.

*First Two-fold Form.*

DR. HARRINGTON.

{ s | d' : t : l | s : f : m | f : s : l | l : s || s | s : fe : s | m : l : s : fe | s : - : - | - : - ||

{ r | s : f : m | m : r : d | r, m : f : m | l : - || s | d' : t : d' | r, f : m : r | d : - : - | - : - ||



There is a land of pure delight,  
Where saints immortal reign;  
Infinite day excludes the night,  
And pleasures banish pain.

## ST. AGNES, DURHAM.

*Common Metre.**First Two-fold Form.*

REV. J. B. DYKES, Mus. Doc.

NOTE.—In singing the following beautiful tune by Dr. Dykes, the ear naturally demands a longer rest at the end of the second Section, and in practice generally gets it, so securing the true balance of

rhythm. The Dactyllic opening of each Section has an exciting effect, and is well adapted to some Iambic verses which have a corresponding irregularity.

KEY G.

{ | m : m : m | r : - : m | f : - : t, | d : - : - || s, : s, : s, | m : - : r | r : - : - ||

{ | f : f : m | r : - : d | t, : - : l, | s, : - : - || s, : l, : d | m : - : r | d : - : - ||



Jesus, the very thought of Thee  
With sweetness fills my breast;  
But sweeter far Thy face to see,  
And in Thy presence rest.

## DENBIGH.

*Long Metre.**First Two-fold Form.*

DR. GAUNTLETT.

NOTE.—The L.M. tunes have no shortened lines, and allow no pauses, the endings of lines can only be shewn

musically by an abrupt staccato delivery of the last tone.

KEY E.

{ : s | m : s | d : m | f : l | r || s | m : l | fe : s | t : l | s ||

[Sweet is the day of sa - cred rest, No mor - tal care shall seize my breast :

{ : f | m : r | d : d' | t : l | s || l | f : s | m : r | m : r | d ||

Oh may my heart in tune be found, Like Da - vid's harp of sol - emn sound.]



My dear Redeemer, and my Lord,  
I read my duty in Thy word;  
But in Thy life the law appears  
Drawn out in living characters.

### HOLYROOD.

*Short Metre.*

*First Two-fold Form.*

NOTE.—In good Short Metre stanzas there is a rhetorical pause—a pause which casts emphasis behind it—at the end of the first and second lines, the third line

running passionately and without pause into the fourth. These rhetorical pauses are represented in the music by lengthened tones.

KEY E♭.

{ :d | m :s | s :l | s :— |— || s | l :d' | t :l | s :— |— ||

{ :s | s :l | d' :m | f :l | s || m | r :f | t, :t, | d :— |— ||



Our day of praise is done;  
The evening shadows fall;  
But pass not from us with the sun,  
True Light that lightenest all.

[To God the only wise,  
Our Saviour and our King,  
Let all the saints below the skies  
Their humble praises bring.]

### SIGILLUS.

6.6.6.6.

*First Two-fold Form.*

SIGILLUS, 1657.

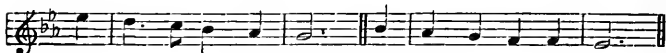
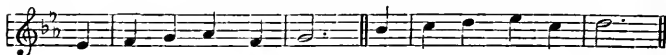
KEY E♭.

B♭.t.

{ :d | r :m | f :r | m :— |— || s d | r :m | f :r | m :— |— ||

f.E♭.

{ :f d' | t :— l | s :f | m :— |— || s | f :m | r :r | d :— |— ||



I dare not choose my lot;  
I would not if I might:  
Choose Thou for me, my God;  
So shall I walk aright.



7.6.7.6.

## HEIDELBERG.

KEY E.

*Third Two-fold Form.*

M. VULPIUS, 1609.

{ :d | m :r | m :l | s :— | m || l | s :f | m :r | m :— | — ||

B.t.

f.E.

{ :s<sup>d</sup> | r :m | f :m | r :— | d || l<sup>1</sup> m | f :m | r :r | d :— | — ||



God is my strong salvation;  
What foe have I to fear?  
In darkness and temptation,  
My light, my help is near.

7.7.8.7.7.7.8.7.

## GRASMERE.

KEY D.

*First Two-fold Form.*

EDWIN MOSS.

{ :d | d :—d | m :s | d<sup>1</sup> :— | t || l | s :m | r :f | f :— | m ||

A.t.

{ :d | d :—d | m :s<sup>d</sup> | f :f | m || s | f :r | d :t, | d :— | d ||

f.D.

{ :d<sup>s</sup> | t :d<sup>1</sup> | r<sup>1</sup> :f | f :— | m || d<sup>1</sup> | t :l | s :l | r :— | r ||

{ :d | d :—d | m :s | d<sup>1</sup> :d<sup>1</sup> | t || l | s :m | f :r | r :— | d ||



By faith we see the glory  
To which Thou shalt restore us;  
The world despise,  
For that high prize  
Which Thou hast set before us;

And, if Thou count us worthy,  
We each, as dying Stephen,  
Shall see Thee stand,  
At God's right hand,  
To take us up to heaven

7.7.7.7.

GIBBONS.

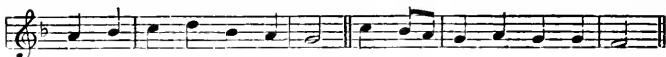
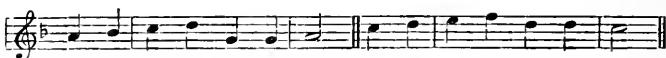
KEY F.

*First Two-fold Hymn-tune Form.*

ORLANDO GIBBONS.

{ :m :f | s :l | r :r | m :— || s :l | t :d' | l :l | s :— ||

{ :m :f | s :l | f :m | r :— || s :f,m | r :m | r :r | d :— ||



Jesus, Lord! we look to Thee;  
Let us in Thy name agree;  
Show Thyself the Prince of Peace;  
Bid our strifes for ever cease.

8 7s., or 4 7s. D.

ZURICH

KEY G.

*Second Two-fold Form.*

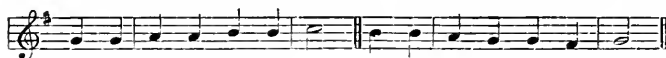
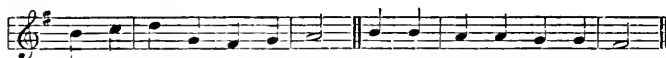
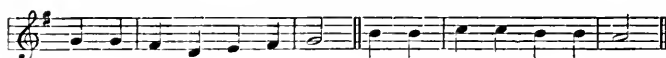
Darmstadt Cantional, 1687.

{ |d :d | t, :s, | l, :t, | d :— || m :m | f :f | m :m | r :— ||

{ |d :d | t, :s, | l, :t, | d :— || m :m | f :f | m :m | r :— ||

{ |m :f | s :d | t, :d | r :— || m :m | r :r | d :d | t, :— ||

{ |d :d | r :r | m :m | f :— || m :m | r :d | d :t, | d :— ||



Hail, the day that sees Him rise,  
Ravished from our wishful eyes!  
Christ, awhile to mortals given,  
Re-ascends His native heaven.

There the glorious triumph waits;  
Lift your heads, eternal gates:  
Wide unfold the radiant scene;  
Take the King of Glory in.

102. **The Three-fold Hymn-tune Form.**—This Form is commonly composed of three Periods, each divisible into two or three Sections. It is applied to those six-line hymns whose rhymes divide them into three parts. The first part (which, except in extended tunes, is a Period) is often repeated in the

second part, as in "Lavington," below, and "Holstein," p. 136, or in the third part, as in "Zinzendorf," p. 137. The principal "dividing," although not central, Cadence is at the end of the second Period, and it is generally on <sup>s</sup>D, sometimes on the Relative Minor.\* The Dominant Cadence is little used in that place. For in tunes of this length it does not give contrast enough for the great "dividing" Cadence of the tune: a change of Key or Mode is desired by the ear. The Tonic Cadence (as in "St. John") is unsuitable; it sounds like a premature close. We may, however, characterize the Three-fold Forms by means of their "dividing" Cadences in the same manner as the Two-fold. See pp. 123, 124.

## LAVINGTON.

8.6.8.6.8.6., or 6 lines C.M.

*Second Three-fold Form.*

KEY F.

{ : d ., r | m : m ., f | s : l | s : - . f | m || m ., f | s : d | f : m | r : - | - ||  
 { : d ., r | m : m ., f | s : l | s : - . f | m || m ., f | s : d | f : m | r : - | - ||  
 { : m ., f | s : d' | t : l | s : - . f | m || m ., f | s : d ., r | m : r | d : - | - ||



Father, I know that all my life  
 Is portioned out for me;  
 And the changes that are sure to come  
 I do not fear to see;  
 But I ask Thee for a present mind,  
 Intent on pleasing Thee.

[O magnify the Lord with me;  
 Come, join His name to bless:  
 To Him did I in trouble flee;  
 He saved me from distress.  
 O let Him then your refuge be,  
 Nor shall you fail success.]

## PREPARATION.

8.8.8.6.8.6.

*First Three-fold Form.*

E. SILAS.



\* See "Aspiration," p. 135.

KEY D.

{ :s | m :-.f | s :l | s :-.f | f || s | m :d' | t :d'.t | l :— | — ||

A.t.

{ :l' | r | s :-.r | m :d | r :m.r | d || l, | s, :l, | t, :r | d :— | — ||

f.D.

{ :s, r | m :-.r | s :s | f :-.m | l || l | t :d' | m :f | s :— | r :m.r | d :— | — ||

Another week has passed away,  
 With all its busy cares;  
 And now, before Thy Holy Day,  
 With its glad praise and prayers,  
 We rest awhile life's weary oar,  
 And think of the eternal shore.

## ST. JOHN.

6.6.6.6.8.8.

*Third Three-fold Form.*

KEY E2.

{ :d | m :m | s :s | d' :— | — || d' | t :l | s :fo | s :— | — ||

{ :s | l :t | d' :l | s :— | — || s | f :m | r :r | d :— | — ||

{ :d | d :r | m :d | m :f | s || s | l :t | d' :d' | r' :t | d' ||



Awake, ye saints, awake,  
 And hail the sacred day;  
 In loftiest songs of praise  
 Your joyful homage pay.  
 Come, bless the day your God hath blest,  
 The type of heaven's eternal rest.

## PILGRIMAGE.

6.6.8.6.8.7.

*Third Three-fold Form.*

NOTE.—Where the rhythm changes from Iambic to Trochaic, the beginning of the third Period overlaps the end of the second Period by one pulse, and so gives a feeling of haste, which falls in with the natural sentiment of the metre.

KEY F.

{ :s, | d :t, | d :r | m :— | — || m | f :-.f | m :m | r :— | — ||

{ :r | m :m | f :s | f :m | r || d | d :d | r :t, | d :— | — ||

{ :s :l | l :s | f :m | m :r || d :t, | l, :f | m :r | d :— | — ||



To Canaan's sacred bound  
 We haste with songs of joy,  
 Where peace and liberty are found,  
 And sweets that never cloy.  
     Hallelujah!  
 Praise to our redeeming God.

## 6.6.7.7.7.7.

## ASPIRATION.

NOTE.—Differing from most of the other Three-fold metres, this "Wesley" metre requires that the music should make its great dividing place at the end of the first Period instead of the second. It is there that the bold Trochaic rhythm bursts in upon the Iambic, and the mood changes

from quiet meditation to sudden enthusiasm and resolve. Hence SD or S or *seM* commonly marks the ending of the first Period, and the ending of the second has one of the "open" D cadences, unless there is a continuance of the new key.

## KEY E2.

{ :s | m :s | d :r | m :— |— || s | l :s | m :d | r :— ||

## B2.t.

{ |rs, :d | t, :r | d :m | l, :— || l, :f | m :r | d :t, | d :— ||

## f.E2.

{ |r1 :m | f :f | s :r | m :— || m :m | m :f | m :r | d :— |— ||



O, that our life might be  
 One looking up to Thee!  
 Ever hasting to the day  
 When our eyes shall see Thee near;  
 Come, Redeemer, come away,  
 Glorious in Thy saints appear.

## MIDDLETON.

6 lines 7s.

First Three-fold Form.

DR. GAUSTLETT.

KEY F.

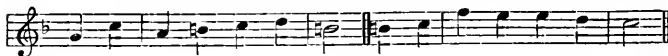
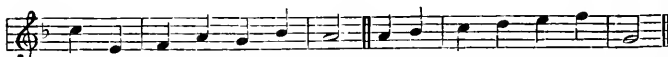
{ | s : t, | d : m | r : f | m : — || m : f | s : l | t : d' | r : — ||

C.t.

{ | r s : d' | l : t | d' : r' | t : — || t : d' | f' : m' | m' : r' | d' : — ||

f.F.

{ | d' s : d | l : — . l | s : d | f : — || f : s | m : f | r : r | d : — ||



Not in anything we do,  
Thought that's pure, or word that's true,  
Saviour, would we put our trust:  
Frail as vapour, vile as dust;  
All that flatters we disown:  
Righteousness is Thine alone.

[From the cross uplifted high,  
Where the Saviour deigns to die,  
What melodious sounds we hear,  
Bursting on the ravished ear:—  
Love's redeeming work is done,  
Come and welcome,—sinner, come!]

## HOLSTEIN.

8.7.8.7.7.7.

Third Three-fold Form.

Chorale by J. C. BACH,

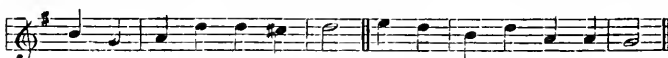
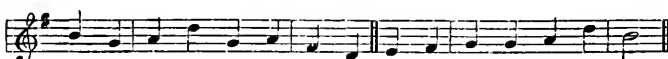
KEY G.

1680.

{ | m : d | r : s | d : r | t, : s. || l, : t, | d : d | r : s | m : — ||

{ | m : d | r : s | d : r | t, : s. || l, : t, | d : d | r : s | m : — ||

{ | m : d | r : s | s : fe | s : — || l : s | m : s | r : r | d : — ||



God has turned my grief to gladness;  
He has made my heart rejoice;  
I, who lately pined in sadness,  
Now can raise my thankful voice;  
Sweet it is the saints to join,  
Sweet to call their Saviour mine.

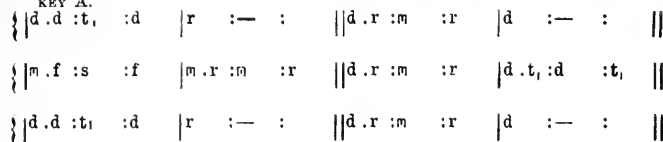
## ZINZENDORF.

5.5.8.8.5.5.

KEY A.

Fourth Three-fold Form. (II B = *acM*).

ADAM DRESE.

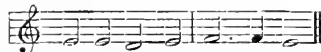
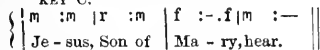


When we seek relief  
 From a long-felt grief,  
 When oppressed by new temptations,  
 Lord, increase and perfect patience;  
 Show us that bright shore  
 Where we weep no more.

103. **The Special Hymn-tune Form.**—Most hymns vary the words with every successive stanza. The music for them can, therefore, only express the *general style* of sentiment belonging to the poetry. But some hymns have the speciality of repeating the same words, or nearly the same words, in a certain line of every stanza. And for these hymns, tunes may be made in which special musical expression is given to the repeated line.

103b. *Examples.*—The “Easter Hymn” with the refrain or burden “Hallelujah” at the end of each line, and “Miles’ Lane” with the refrain “Crown Him Lord of all” at the end of each verse are familiar examples. Redhead’s tune to “When our heads are bowed with woe,” with its beautiful “burden.”

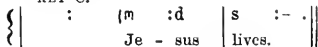
KEY C.



is not only specially suitable for that hymn, but also for a very few other and similar hymns. Dr. Gauntlett has written a special tune for the hymn in which

every verse begins “Jesus lives.” He adapts these words to the following bold phrase in unison.

KEY C.

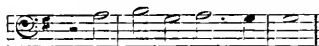
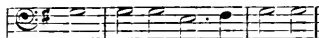


The following is another specimen of a “burden” *beginning* each verse of a hymn. The words are not *exactly* alike in each verse, but are similar in sentiment, each being supposed to express the voice of Jesus. To this Dr. Dykes has written a special hymn-tune, opening with the following beautiful declamation by all the men’s voices.

## KEY G.

{ d :— | d : d | l, : - . t, | d : d ||  
 {"Come | un- to me, ye | weary, ||

{ l : r | m : d | r : - . d | d :— ||  
 { And I | will give you | rest." ||



103c. *History.*—Though harmonized hymn-tunes are among the simplest of Musical Forms, they are far from being the oldest. Their history does not begin till the period of the Reformation. There existed many fine Latin and Greek tunes in the Catholic Church from the earliest days, but it was the necessity of providing harmony for great masses of voice which led to the study of plain chords as dis-

tinguished from the *fugal* and *counterpoint* style of harmony which had hitherto prevailed. This style was attempted in a few cases (see the tunes of John Knox's Psalter, which are said to be "in Reports") but they were found too difficult for the heavily moving voice of the multitudes who were then brought together. At first, and for a long time, attempts were made to place one or two parts *above* the melody, which were called Treble and Alto, and were sung by select voices, other select voices singing Bass, and the Tenor voices, along with the mass of the women's voices, taking the *Melody*. But these accompaniments *above* the melody were found distracting to the ear unless they were light and distant. Finally, both in the Catholic and Protestant Churches it was found desirable to place all the parts underneath the melody, and with this view, to leave the melody as much as possible to boys' and women's voices. But even now harmonies cannot be well and easily sung in congregations unless the people and their children are systematically taught the art of *reading* music.

104. *The Part-Song Form.*—This, like the Hymn-tune Form, is adapted to many voices and to several verses, but it is usually set to secular poetry. It is generally distinguished by some speciality of expression which would make it difficult to take the words of one Part-song and adapt them to the music of another, even though they were the same metre. The true Part-song is unaccompanied; and when accompaniments are printed, it is usually with the view of helping the learner, not the performer.

104b. *Examples.*—The early example from Thomas Ford, expressing the sentiments of "love at first sight," might be, for Musical Form, a Long Metre Psalm-tune. A more modern writer would have put an "open" cadence at the end of the first Section, and would have reserved his first flat key for the third Section. He would probably have used the first sharp key, or the Dominant cadence, for the principal dividing place of the tune. And these arrangements could have been made more expressive of the words. Nevertheless, we see in the piece the old Madrigalian spirit which studied the sentiments of the words as they arose, without caring much for the relation of one line to another. And we see also the rhythmic relation of TAA-AATAI at the beginning of each Section. There is some melodic imitation also between the opening of the second and first lines, and the closing of the second and last lines. Although the Part-song is intended for several verses, it is not intended, like the

Hymn-tune, for many poems. It is generally confined to one. Hence it very frequently, like the special Hymn-tunes, adds a Refrain or Coda. See Reay's "Dawn of day," and Pearsall's "O who will o'er the downs." It occasionally makes slight changes, especially in the close of the last verse. See the rhythmic change in Moschelles' "The Village Chorister," just before the Coda, as well as the *l* instead of *m* in "O who will o'er." Mendelssohn and Pinsuti have also taught us the art of interrupting the flow of the melody for little imitative vocal symphonies, and for soli duet and trio passages; they are masters also of the Coda. But it is a characteristic of the Simple, as distinguished from the Extended Part-song, that all the verses are alike.

105c. *History.*—The Part-song, with plain chords (as distinguished from the fugal style of the Madrigal) began to show itself soon after the Hymn-tune. Forde, at the beginning of the seven-



teenth century, wrote "Since first I saw your face," which has very little of the Madrigal in it, as well as the example here printed. The Form does not seem to have been much used till two hundred years after, when Spofforth wrote "My dear mistress" for men's voices. At the same time, that is about the beginning of this century, many English compositions appeared under the title of Harmonized Airs or Glees, which were adapted to several verses and many voices to each part. But it remained for the Germans, beginning with the German-Swiss Nägeli, to popularize this style of music. He and the Zurich clergyman Pfeiffer began by propagating an easy method of teaching to sing, much like our own. They promoted school music, and established

Singing Societies throughout Switzerland and Germany. The popularity of these *Sang-verein*, connected as they were with social enjoyments, created a demand for such music, and nearly all the best German composers have done something to supply it. At first the habits of German society which separate the sexes in their evening meetings, made it necessary to write nearly all this music for men's voices. But manners are mending there, as well as here, and the number of mixed-voiced choral unions is constantly on the increase. We hope this will not lead the Germans to neglect the high tenor voice of the thin register, as the English have done. Of late years our English composers have contributed largely to the stock of modern Part-songs.

## THERE IS A LADIE SWEETE AND KIND.

KEY G.

THOMAS FORDE (1607).

<i>p</i>	<i>d</i>	<i>d</i>	<i>:-</i>	<i>r</i>	<i> m</i>	<i>:r</i>	<i>.m</i>	<i> f</i>	<i>:r</i>	<i> d</i>	<i>:-</i>	<i>f.C.</i>	<i>:r</i>	<i>l</i>	<i> d'</i>	<i>:-</i>	<i>r'</i>
1. There	is	a	Lad	-	die	sweete	and	kind,				Was	nev	-	er		
<i>:m</i>	<i>m</i>	<i>:-</i>	<i>.f</i>	<i> s</i>	<i>:d</i>	<i>d</i>	<i>:t</i>	<i> d</i>	<i>:-</i>			<i>:s</i>	<i>r</i>	<i> l</i>	<i>:-</i>	<i>.s</i>	<i>f</i>
<i>:s</i>	<i>s</i>	<i>:-</i>	<i>.s</i>	<i> s</i>	<i>:s</i>	<i>l</i>	<i>:s</i>	<i> s</i>	<i>:-</i>			<i>:ta</i>	<i>f'</i>	<i> m'</i>	<i>:-</i>	<i>.r'</i>	
2. Her	jes	-	ture,	me	-	tions,	and	her	smiles,			Her	witt,	her			
<i>:d</i>	<i>d</i>	<i>:-</i>	<i>.d</i>	<i> d</i>	<i>:d</i>	<i>f.</i>	<i>:s</i>	<i> d</i>	<i>:-</i>			<i>:s</i>	<i>r</i>	<i> l</i>	<i>:-</i>	<i>.t</i>	

<i>m'</i>	<i>:l</i>	<i> t</i>	<i>:t</i>	<i>l</i>	<i>:-</i>	<i>G.t. cres.</i>	<i>:r's</i>	<i>m</i>	<i>:-</i>	<i>.f</i>	<i> r</i>	<i>:-</i>	<i>.s</i>
face	so	pleased	my	mind;		I	did	but	see	her			
<i>m</i>	<i>:d</i>	<i> r</i>	<i>:t</i>	<i>de</i>	<i>:-</i>	<i>:r s</i>	<i>s</i>	<i>:-</i>	<i>.l</i>	<i> t</i>	<i>:-</i>	<i>.t</i>	
<i>d'</i>	<i>.t</i>	<i>:l</i>	<i> l</i>	<i>:se</i>	<i>l</i>	<i>:fe</i>	<i>t</i>	<i>d'</i>	<i>:d</i>	<i> r</i>	<i>:-</i>	<i>.m</i>	
voyce,	my	heart	be	-	guiles;	Be	guiles	my	heart,	I			
<i>d</i>	<i>:f</i>	<i> r</i>	<i>:m</i>	<i>l</i>	<i>:-</i>	<i>:r s</i>	<i>d</i>	<i>:-</i>	<i>.d</i>	<i> s</i>	<i>:s</i>	<i>s</i>	

<i>d</i>	<i>:r</i>	<i> m</i>	<i>:f</i>	<i>s</i>	<i>:-</i>	<i>.s</i>	<i> f</i>	<i>:m</i>	<i>r</i>	<i>:r</i>	<i> d</i>	<i>:-</i>	<i>-</i>	<i>:-</i>	<i> </i>
pass	-	ing	by,	And	yet	I	love	her	till	I	die.				
<i>l</i>	<i>:t</i>	<i> d</i>	<i>:d</i>	<i>d</i>	<i>:-</i>	<i>.t</i>	<i> r</i>	<i>:d</i>	<i>d</i>	<i>:t</i>	<i> d</i>	<i>:-</i>	<i>-</i>	<i>:-</i>	<i> </i>
<i>f</i>	<i>:-</i>	<i>.s</i>	<i> m</i>	<i>:f</i>	<i>m</i>	<i>:-</i>	<i>.m</i>	<i> r</i>	<i>:m</i>	<i>.f</i>	<i>s</i>	<i>:-</i>	<i>.f</i>	<i> m</i>	<i>:-</i>
knew	net	why,	And	yet	I	love	her	till	I	die.					
<i>f</i>	<i>:r</i>	<i> d</i>	<i>:f</i>	<i>d</i>	<i>:-</i>	<i>.s</i>	<i> t</i>	<i>:d</i>	<i>s</i>	<i>:s</i>	<i> d</i>	<i>:-</i>	<i>-</i>	<i>:-</i>	<i> </i>





105. **The Extended Part-song Form.**—Modern Part-songs have commonly taken a more extended form. The last verse is often varied in its musical expression. Sometimes the middle verse has a strikingly different expression from that which precedes it and that which follows. Sometimes a solo with humming accompaniment is introduced into the piece. And by various other Additions and Insertions the Part-song is “extended.”

105b. *Examples.*—Typical examples among the best-known Extended Part-songs are—Henry Smart’s “Nature’s Praise,” in which there is a marked alteration at the beginning of the last verse, which prepares the mind all the better to welcome the principal subject at the close; Mendelssohn’s “Morning Prayer,” and Leslie’s “Pilgrims,” in which the last verse is entirely re-harmonized; Mac-

farren’s “Three Fishers,” in which the third verse is thrown into the Tonic Minor, and otherwise much changed; Brinley Richards’ “Let the hills resound,” in which the style of a March, with its “relief” strain, is adopted; Mendelssohn’s “Skylark,” which is moulded like a Canon; Jackson’s (of Masham) “O the flowery month of June,” which is thrown into the style of a waltz.

106. **The Madrigal and the Motett.**—These were contemporary Forms—the first for secular, and the second for sacred vocal music. Their characteristics are—First, that they are written in the old fugal and contrapuntal style of harmony; second, that they are adapted for more than one voice to each part; and third, that they are generally suitable for only one set of words. It may also be said in reference to the Madrigal that it commonly ends with some expressive thought, on which the mind and ear delight to dwell. The Motett was generally set to prose words, and the Madrigal to verse. The word “Motett” has since been used for sacred music with much more modern harmonies.

106b. *Examples.*—“Flora gave me fair-est flowers,” p. 142, is a good example of this style. In *1a* a quiet, reflective theme

moving downward, with the rhythm TAA -AATAI is introduced by 2nd S. and T., and is immediately echoed by 1st S. and C.

**In more rapid rhythm.** Overlapping the cadence of this phrase, the Bass strikes in with an imitation in contrary motion, and before half a pulse is over, the 1st S., 2nd S., and C, give utterance to the same imitation, by similar or contrary motion, and with the passionate feeling which syncopean expresses. This Cadence properly ends with a *Soh* Cadence, but the C. part, with the fondness for "overlapping" which was common in Madrigals, carries over its cadence-tone into the *Lah* chord with which the next Section begins. In *Is* a new theme enters, livelier and with an *upward* rhythm. It is tossed about from part to part, and imitated both in similar and contrary motion. In *Ic* we have a repetition of *Is*, only with the parts more "broken up," and with some differences of accent, the S. especially, emphasizing the word "fair." Before the cadence of this Section is fairly completed, *IIA* bursts in with hasty syncopean to renew the first meditative theme with only three of the higher voices, and then with three of the lower voices, and in contrary motion, repeats the theme in a rising cadence, which is immediately "overlapped" by the opening of the next Section. This repetition of the theme of *IA* in *IIA* gives a feeling of unity to the piece, which we do not commonly expect to find in an ancient Madrigal. *IIs*, like *Is*, introduces a livelier theme in contrary motion to the last; and *Iic*, like *Ic*, repeats that theme with more broken parts, and with an expressive phrase of syncopean in the strongest part of the Tenor voice. It should be noticed that wherever there is an "overlapping" of one Section by another, we place our marks for Period and Section, directly over the beginning of the new Section, disregarding the fact that the former Section is not yet complete; and in counting the measures of which a Section consists, we necessarily reckon the "overlapping" measures and pulses twice over. Thus, in this case, *IIA* consists of six measures, *IIs* of five measures, and *Iic* of six measures. In the second strain *VA* introduces a merry theme, which is announced by the 1st S., and taken up successively in *descending* entries by C., T., and 2nd S., and B., in regular fugal style. *Va* announces the same theme by the B., which is taken up in *ascending* entries by T., 1st S., and 2nd S. *VI A* introduces a yet merrier theme more often repeated. It is announced by the S. and taken up after one pulse by C., after another by 2nd S. and after another by T., the B. only giving the roots of the chords. *VIIs* is an imitation of *VIA* one step lower, after the manner of sequence. *VIA* is in the tender minor of first flat key. *VIIs*, though a step lower, moves into the sunshine of the major mode.

The "point" in this Madrigal seems to be on the words "She was pleased," and the second part is added simply to express the abandonment of joy, in the Ballet style.

The following Madrigals are worthy of special study—Festa's "Down in a flow'ry vale," *Reporter* 180, with its point on the words "But if thy purse be empty," &c.; Gibbon's "Silver Swan," *Reporter* 274, with its point on the words "More geese than swans," &c.; Edwards' "In going to my lonesome bed," *Reporter* 68, with its point on the words "The falling out," &c. The name Madrigal is often given to what should be called Elizabethan *Part-songs*, because they have very little fugal imitation.

Good examples of the *old* Motett style are Palestrina's "O Jerusalem," *Reporter* 206; Tallis' "Hear the voice," *Reporter* 207; and Palestrina's "O praise the Lord," *Reporter* 207. In more modern days the word Motett is often used abroad for what we in England should call the Anthem, a much more varied, as well as extended Form.

106c. *Ballet*.—Some Madrigals, like Morley's "My bonnie lass," *Reporter* 462; and "What saith my dainty darling," *Reporter* 162, have no special "point," but finish with lively "fa la" passages. They were often sung to help the dancers in social circles where there was no instrument. Hence they were called Ballets.

106d. *History*.—Counterpoint, or the art of setting one or more notes or "points" "counter" or against another, was developed in the wealthy Netherlands by Orlando di Lasso and others (in the sixteenth century), and brought to perfection by Palestrina in Rome soon after. This system of harmony taught the ear to listen, not to the full chords striking the ear at once, but to the *flow* of the "parts" moving in various relations to one another. It abounded in fugal imitations, briefly carried out, and often changing to new themes. Unity (in the relation of themes) was not insisted on. It was thought enough to go from one theme to another, only taking care, as Palestrina always did, that each new theme should express the new idea of the words. Rhythmical proportion was not studied, and even the cadences, which we now consider so essential to the proper division of the music, were not understood. The effects introduced by changes of *key* had not been explored, and only a few simple changes of *mode* were employed. The composer had to rely on his power of bringing out the simple mental effects of the tones of the scale, and the frequent "separate entry" of the themes helped him in doing this.

## FLORA GAVE ME FAIREST FLOWERS.

KEY B2. *Moderato.* S.S.C.T.B.

JOHN WILBYE, A.D. 1609.

[IA.]

m	:	m „r : d . d	t <sub>1</sub> . d : r	m „s : - . f	m „r : d . d
	:	Flo-ra gave me	fairest flow -	ers, Flo - ra	gave me fairest
	:- . r	d „l <sub>1</sub>	r . d : d . t <sub>1</sub>	d „m : - . f	s . f : m „m
	:	:	:	:	:
Flo	- ra	gave me	fairest flow -	ers, Flo - ra	gave me fairest
	:	d <sub>1</sub> „r <sub>1</sub> : m <sub>1</sub> . f <sub>1</sub>	s <sub>1</sub> . m <sub>1</sub> : r <sub>1</sub>	d <sub>1</sub> . d : - . l <sub>1</sub>	s <sub>1</sub> . r <sub>1</sub> : m <sub>1</sub> „f <sub>1</sub>
d	:- . t <sub>1</sub>	Flo-ra gave me	fairest flow -	ers, Flo - ra	gave me fairest
	:	l <sub>1</sub> „l <sub>1</sub> : d . l <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : d	t <sub>1</sub> . t <sub>1</sub> : s <sub>1</sub> „l <sub>1</sub>
Flo	- ra	gave me fairest	flow - ers,	Flo - ra	gave me fairest
	:	:	:	d <sub>1</sub> : - . r <sub>1</sub>	m <sub>1</sub> . t <sub>2</sub> : d <sub>1</sub> . d <sub>1</sub>

6

[IB.]

t <sub>1</sub>	: t <sub>1</sub>	d „r : m	m „f : s	s <sub>1</sub> „l <sub>1</sub> : t <sub>1</sub> . d	r „m : r
	:	None so fair,	none so fair,	none so fair in	Flora's trea -
	: r	: d „r	m : m „f	s : s <sub>1</sub> „l <sub>1</sub>	t <sub>1</sub> . d : d . t <sub>1</sub>
	:	:	:	:	:
flow	- ers,	None so	fair, none so	fair, none so	fair in Flo-ra's
	:	m <sub>1</sub> : m <sub>1</sub> „f <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub> „l <sub>1</sub>	t <sub>1</sub> . d : t <sub>1</sub> . s <sub>1</sub>	s <sub>1</sub> : -
s <sub>1</sub>	:-	ers, None so	fair, none so	fair in Flora's	trea - -
	:	l <sub>1</sub> . l <sub>1</sub> : s <sub>1</sub>	s „f : m	m „m : r . d	t <sub>1</sub> . s <sub>1</sub> : r
flow	- ers,	None so fair,	none so fair,	none so fair in	Flo-ra's trea -
	:	l <sub>1</sub> „t <sub>1</sub> : d	d <sub>1</sub> „r <sub>1</sub> : m <sub>1</sub>	m „f <sub>1</sub> : s <sub>1</sub> . d <sub>1</sub>	s <sub>1</sub> . m <sub>1</sub> : s <sub>1</sub>

5

[IC.] *p*

m	:-	: d „r	m : m „f	s : s <sub>1</sub> „l <sub>1</sub>	t <sub>1</sub> . d : d . t <sub>1</sub>
	:	<i>p</i> None so	fair, none so	fair, none so	fair in Flora's
	d	d „r : m	m „f : s	s <sub>1</sub> „l <sub>1</sub> : t <sub>1</sub> . d	r „m : r
	:	:	:	:	:
treasure	- sure,	None so fair,	none so fair,	none so fair in	Flora's trea -
	:	l <sub>1</sub> . l <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> „f <sub>1</sub> : l <sub>1</sub>	t <sub>1</sub> . d : t <sub>1</sub> . s <sub>1</sub>	s <sub>1</sub> : -
s <sub>1</sub>	:-	None so fair,	none so	fair in Flo-ra's	trea - -
	:	:	s „f : m	m „m : r „m	r . d : r
sure,	d	None so fair,	None so fair,	none so fair in	Flora's trea -
	:	l <sub>1</sub> „t <sub>1</sub> : d	d <sub>1</sub> „r <sub>1</sub> : m <sub>1</sub>	m <sub>1</sub> „f <sub>1</sub> : s <sub>1</sub> . d	s <sub>1</sub> . m <sub>1</sub> : s <sub>1</sub>

5

*f* > [IIA.]

d	. d : m	- . r : d	t <sub>1</sub> . d > :- . t <sub>1</sub>	l <sub>1</sub> : l <sub>1</sub>	:
	:	I placed	in Phil - lis'	bow - ers,	:
	m : d	- . r : m „f	s „m : r	d : -	:
	:	:	:	:	:
sure.	These	I placed in	Phillis' bow -	ers. <i>p</i> >	- . s <sub>1</sub> : l <sub>1</sub> . t <sub>1</sub>
	:	:	:	: f <sub>1</sub>	:
sure,	d	- . t <sub>1</sub> : d . l <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>	These	I placed in
	:	:	:	l <sub>1</sub> . l <sub>1</sub> : l <sub>1</sub>	- . s <sub>1</sub> : f <sub>1</sub> . l <sub>1</sub>
sure.	These	I placed in	Phil - lis'	bowers, These	I placed in
	:	:	:	: f <sub>1</sub>	- m <sub>1</sub> : f <sub>1</sub> . r <sub>1</sub>

<i>p</i> [IIb.]		<i>f</i>	
<i>m</i> . <i>m</i> : <i>s</i>	<i>r</i> . <i>r</i> : <i>f</i>	<i>d</i> . <i>d</i> : <i>m</i> . <i>m</i>	<i>r</i> . <i>d</i> : <i>r</i>
She was pleas'd,	She was pleas'd,	she was pleas'd, and	she's my plea -
<i>d</i> . <i>d</i> : <i>m</i>	<i>t</i> . <i>t</i> : <i>r</i>	<i>l</i> . <i>l</i> : <i>d</i> . <i>d</i>	<i>t</i> . <i>d</i> : <i>d</i> . <i>t</i> .
<i>d</i> . <i>s</i> . <i>s</i> .	<i>s</i> . : <i>r</i> . <i>r</i> .	<i>f</i> . : <i>d</i> .	<i>s</i> . <i>l</i> . : <i>s</i> .
Phil-lis' bow -	ers, she was	pleas'd and	she's my plea -
<i>s</i> . <i>s</i> . : <i>d</i>	<i>t</i> . :	:	:
Phil-lis' bow -	ers,	:	:
<i>d</i> . <i>d</i> . : <i>d</i> .	<i>s</i> . :	:	:

[IIc.]		<i>p</i>	
<i>m</i> :	<i>d</i> . <i>d</i> : <i>m</i>	<i>t</i> . <i>t</i> . : <i>r</i>	<i>l</i> . <i>l</i> . : <i>d</i> . <i>d</i>
sure,	She was pleas'd,	she was pleas'd,	she was pleas'd, and
<i>d</i> : —	<i>m</i> . <i>m</i> : <i>s</i>	<i>r</i> . <i>r</i> : <i>f</i>	<i>d</i> . <i>d</i> : <i>m</i> . <i>m</i>
<i>d</i> . : —	: <i>s</i> . <i>s</i> .	<i>s</i> . : <i>f</i> . <i>f</i> .	<i>l</i> . : <i>s</i> .
sure,	She was	pleas'd, she was	pleas'd, and
<i>p</i>		<i>r</i> : — <i>l</i> .	— <i>d</i> : — <i>s</i> .
<i>m</i> . <i>m</i> : <i>s</i>	<i>d</i> . <i>d</i> : <i>d</i>	She was	pleas'd, and
She was pleas'd,	She was pleas'd,	<i>s</i> . : <i>r</i> . <i>r</i> .	<i>f</i> . : <i>d</i> .
:	: <i>d</i> . <i>d</i> .	She was	pleas'd, and
	She was	pleas'd, she was	pleas'd, and

5		D.C. <i>Sf</i> [VA.]	
<i>t</i> . <i>d</i> : <i>d</i> . <i>t</i> .	<i>d</i> : —	<i>d</i> . <i>d</i> : <i>t</i> . <i>t</i> .	<i>l</i> . <i>l</i> . : <i>s</i> . <i>r</i> .
she's my plea -	sure.	Smil-ing meadows	seem to say, Come,
<i>r</i> . <i>d</i> : <i>r</i>	<i>m</i> : —	<i>m</i> . <i>m</i> : <i>r</i> . <i>s</i>	<i>m</i> . <i>f</i> : <i>s</i>
			ye hap-py
<i>s</i> . <i>m</i> . : <i>s</i> .	<i>s</i> . : —	:	: <i>s</i> . <i>s</i>
she's my plea -	sure.		Smiling
<i>t</i> . <i>l</i> . : <i>r</i>	<i>d</i> : —	:	Smil-ing meadows seem to say,
she's my plea -	sure.		<i>f</i> . <i>f</i> : <i>m</i> . <i>m</i>
<i>s</i> . <i>l</i> . : <i>s</i> .	<i>d</i> . : —	:	Smiling meadows seem to

4		<i>p</i>		[VB.]	
<i>r</i> . <i>t</i> . : <i>d</i>	: <i>d</i> . <i>d</i>	<i>t</i> . <i>s</i> . : <i>s</i> . <i>fe</i> .	<i>s</i> . :		
ones, a - way,	Smil-ing	mea-dows seem to	say,		
<i>f</i> . <i>f</i> : <i>m</i> . <i>m</i>	<i>r</i> :	<i>r</i> . <i>r</i> : <i>d</i> . <i>d</i>	<i>t</i> . <i>t</i> . : <i>l</i> .		
meadows seem to	say,	Smil-ing meadows	seem to say,		
: <i>m</i> . <i>f</i> .	<i>s</i> . <i>r</i> . : <i>m</i> . <i>fe</i> .	<i>s</i> . :	<i>t</i> . <i>d</i> . : <i>r</i> . <i>l</i> .		
Come, ye	hap-py ones, a -	way,	Smil-ing meadows		
<i>r</i> :	<i>r</i> . <i>r</i> : <i>d</i> . <i>l</i> .	<i>t</i> . <i>t</i> . : <i>l</i> .	: <i>l</i> . <i>l</i> .		
say,	Come, ye hap-py	ones, a - way,	<i>p</i> Smil-ing		
: <i>d</i> . <i>d</i>	<i>t</i> . <i>t</i> . : <i>l</i> . <i>l</i> .	<i>s</i> . :	<i>s</i> . <i>s</i> . : <i>f</i> . <i>f</i> .		
Smil-ing	mea-dows seem to	say,	Come, ye hap-py		

2 [VI.A.] *f*

s .,s :f .f	m .m :r .d	t <sub>1</sub> .t <sub>1</sub> :l <sub>1</sub> .l <sub>1</sub> s	f .m :r .de
Come, ye hap-py	ones, ye hap-py	ones, away, Come, ye	hap-py ones, a -
:	d .,d :t <sub>1</sub> .l <sub>1</sub>	l <sub>1</sub> .se <sub>1</sub> :l <sub>1</sub>	: .l <sub>1</sub> s
t <sub>2</sub> .d <sub>1</sub> :r <sub>1</sub>	Come, ye hap-py	ones, a - way,	Come, ye
seem to say,	s <sub>2</sub> .,l <sub>2</sub> :t <sub>2</sub> .d <sub>1</sub> .r <sub>1</sub>	m <sub>1</sub> .m <sub>1</sub> :m <sub>1</sub>	.l <sub>1</sub> s <sub>1</sub> :f <sub>1</sub> .m <sub>1</sub>
s .m :f .r	Come, ye hap-py	ones, a - way,	Come, ye hap-py
meadows seem to	m : .l <sub>1</sub>	t <sub>1</sub> .t <sub>1</sub> :de	:
m <sub>1</sub> .m <sub>1</sub> :r <sub>1</sub>	say, a -	way, a - way,	r .l <sub>1</sub> :r .l <sub>1</sub>
ones, a - way,	d <sub>1</sub> .r <sub>1</sub> .m <sub>1</sub> .f <sub>1</sub> :s <sub>1</sub> .l <sub>1</sub>	m <sub>1</sub> .m <sub>1</sub> :l <sub>1</sub>	Come, ye hap-py
	Come, ye hap-py	ones, a - way,	

3 *p* *f* *p* [VI.B.]

r .m :f .l <sub>1</sub> s	f .m :r .de	r .m .m :f .m	r .r :m .s .f
way, away, Come, ye	hap-py ones, a -	way, Come, ye happy	ones, away, Come, ye
f .m :r .de	r .m :f .l <sub>1</sub> s	f .m :r .d	d .t <sub>1</sub> :d
hap-py ones, a -	way, Come, ye happy,	hap-py ones, a -	way, a - way,
r <sub>1</sub> .de <sub>1</sub> :r <sub>1</sub> .l <sub>2</sub>	l <sub>1</sub> .l <sub>1</sub> s <sub>1</sub> :f <sub>1</sub> .m <sub>1</sub>	r <sub>1</sub> .de <sub>1</sub> :r <sub>1</sub> .s <sub>2</sub>	r <sub>1</sub> .r <sub>1</sub> :d <sub>1</sub>
ones, a - way, a -	way, Come, ye happy	ones, a - way, a -	way, a - way,
.l <sub>1</sub> s :f .m	r .de :r .m	f .l <sub>1</sub> s :f .s	s .s :s
Come, ye happy	ones, a - way, a -	way, Come, ye happy	ones, a - way
r <sub>1</sub> .l <sub>1</sub> :r <sub>1</sub> .	r <sub>1</sub> .l <sub>1</sub> :r <sub>1</sub> .l <sub>1</sub>	r <sub>1</sub> .l <sub>1</sub> :r <sub>1</sub> .m <sub>1</sub> .f <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :d <sub>1</sub>
ones, a - way,	Come, ye hap-py	ones, a - way, a -	way, a - way,

2 *f*

m .r :d .t <sub>1</sub>	d .r :m .s .f	m .r :d .t <sub>1</sub>	d .r :m .s
hap-py ones, a -	way, a-way, Come, ye	hap-py, hap-py	ones, a - way, Ye
: .s .f	m .r :d .t <sub>1</sub>	d .r :m .s .f	m .r :d .d
Come, ye	hap-py ones, a -	way, a-way, Come, ye	hap-py ones, ye
.s <sub>1</sub> .f <sub>1</sub> :m <sub>1</sub> .r <sub>1</sub>	d <sub>1</sub> .t <sub>2</sub> :d <sub>1</sub> .s <sub>2</sub>	s <sub>1</sub> .s <sub>1</sub> .f <sub>1</sub> :m <sub>1</sub> .r <sub>1</sub>	d <sub>1</sub> .t <sub>2</sub> :d <sub>1</sub> .m <sub>1</sub>
Come, ye happy	ones, a - way, a -	way, Come, ye happy	ones, a - way, ye
:	.s .f :m .r	d .t <sub>1</sub> :d .r	m .s .f :m .d
d .s <sub>1</sub> :d .s <sub>1</sub>	Come, ye happy	ones, a - way, a -	way, Come, ye happy,
Come, ye hap-py	d <sub>1</sub> .s <sub>1</sub> :d <sub>1</sub> .	d <sub>1</sub> .s <sub>1</sub> :d <sub>1</sub> .s <sub>1</sub>	d .s <sub>1</sub> :d <sub>1</sub> .d <sub>1</sub>
	ones, a - way,	Come, ye hap-py	ones, a - way, ye

6

f .,s :f .m	> s :- .s	1st time. D.S. m :- .	2nd time. m :-
hap-py ones, a -	way, a -	way. d :- .	way. d :-
d .,d :d .d	t <sub>1</sub> .d :- .t <sub>1</sub>	d :- .	d :-
hap-py ones, a -	way, a -	way. s <sub>1</sub> :- .	way. s <sub>1</sub> :-
f <sub>1</sub> .d <sub>1</sub> :d <sub>1</sub> .d <sub>1</sub>	s <sub>1</sub> :- .s <sub>1</sub>	s <sub>1</sub> :- .	s <sub>1</sub> :-
hap-py ones, a -	way. a -	way. d :- .	way. d :-
l <sub>1</sub> .,s <sub>1</sub> :l <sub>1</sub> .t <sub>1</sub> .d	r .m :r	d :- .	d :-
hap-py ones, a -	way, a -	way. d <sub>1</sub> :-	way. d :-
f <sub>1</sub> .,m <sub>1</sub> :f <sub>1</sub> .l <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	d <sub>1</sub> :-	d :-

[IA] *Moderato.*  
1ST SOPRANO.

2ND SOPRANO.

CONTRALTO.

TENOR.

BASS.

[IB]

[IC] *p*

*p*

*p*

*p*

*f* [IIA]

*f*

*f*

[IIb] *p* *f*

Section [IIb] consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a whole rest followed by a half note G4, then a half note F#4, and a half note E4. The second staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a whole rest followed by a half note G4, then a half note F#4, and a half note E4. The third staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a half note G4, then a half note F#4, and a half note E4. The fourth staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a half note G4, then a half note F#4, and a half note E4. The fifth staff begins with a bass clef, a key signature of two flats, and a common time signature. It contains a half note G3, then a half note F#3, and a half note E3. Dynamics include *p* (piano) and *f* (forte).

[IIc] *p*

Section [IIc] consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a whole rest followed by a half note G4, then a half note F#4, and a half note E4. The second staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a whole rest followed by a half note G4, then a half note F#4, and a half note E4. The third staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a half note G4, then a half note F#4, and a half note E4. The fourth staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a half note G4, then a half note F#4, and a half note E4. The fifth staff begins with a bass clef, a key signature of two flats, and a common time signature. It contains a half note G3, then a half note F#3, and a half note E3. Dynamics include *p* (piano).

[VΔ] *f* *p*

Section [VΔ] consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a half note G4, then a half note F#4, and a half note E4. The second staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a half note G4, then a half note F#4, and a half note E4. The third staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a half note G4, then a half note F#4, and a half note E4. The fourth staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a half note G4, then a half note F#4, and a half note E4. The fifth staff begins with a bass clef, a key signature of two flats, and a common time signature. It contains a half note G3, then a half note F#3, and a half note E3. Dynamics include *f* (forte) and *p* (piano).



[Vb]

[VIa] *f*

First system of musical notation, five staves. The key signature is B-flat major (two flats). The first staff is marked [Vb] and the second staff is marked [VIa] *f*. The third staff begins with a *p* (piano) dynamic. The system concludes with a double bar line.

Second system of musical notation, five staves. The first staff is marked *p* and *f*, and the second staff is marked [VIb] *p*. The system concludes with a double bar line.

Third system of musical notation, five staves. The first staff is marked *f* and the second staff is marked *f*. The system concludes with a double bar line and a first/second ending section. The first ending is marked "1st time" and the second ending is marked "2nd.".

107. **The Anthem Form.**—The Anthem is the modern form of the Motett. It consists of sacred vocal music adapted for several voices on each part, and for *one* set of words. It differs from the Hymn-tune in that it gives scope for every musical device which can enhance the effect of *particular* words or sentiments. Fugal imitation, the silencing of some parts that the others may be better heard, repetition of favourite words, changes of measure and rate of movement, and in more “extended” Anthems even the Solo, the Duet, the Trio, and the Quartet may be introduced. The Anthem may be accompanied or unaccompanied by instruments, and these accompaniments may be necessary, i.e., *obbligato* (obligato); or non-essential, i.e., *ad libitum*.

107*b*. *Examples.*—“In Jewry is God known,” though short, gives the student a fair idea of the Anthem Form. It is Three-fold, the first Strain being in two-pulse measure, the second in three-pulse, and the third in four-pulse. This change of measure and style is characteristic of the English Anthem, as it is also of the English Glee. In the first Strain, the portion we have marked as Ia imitates Ia, carrying it into the first sharp key; IIa imitates IIA, bringing it to a conclusion, and the two together express brilliantly the “point” of this Strain. The second Strain introduces an additional Soprano part, and along with it the gentle three-pulse measure. So much softness and sweetness comes in very effectively after the boldness of the first Strain. The effect is heightened by this middle part being given to select voices. IIIa, like IIA, opens with all the parts, and leaves the lower parts to conclude the Sections. IVA is a sweet trio of the upper voices. IVa has a fine holding-tone, with separate entries of the parts upon it. IVc imitates this, bringing the Strain to a conclusion. In the third Strain the chorus breaks out with great strength, interrupted only for a short time at VIA by the “verse” parts, and then concludes in plain strong chords.

107*c*. *History.*—The Anthem, like the Glee, is peculiarly an English Form. It was developed by the requirements of the Cathedral service in the Protestant Episcopal Church. Purcell wrote Anthems for solo voices, and Anthems with the accompaniment of a full orchestral band. Dr. William Croft, who was in the height of his fame when Handel came to England, wrote Anthems with great power and freshness. He was followed by Greene, Jeremiah Clarke, John Weldon, William Boyce, and others. Attwood and Goss, in later days, have brought the English Anthem to great perfection. It should,

however, be understood that the old Cathedral Anthems were written for highly-trained voices, and are difficult of execution. Modern musicians are now writing Anthems which have all the advantage of the modern appliances of harmony, and are also more easily sung.

107*d*. *Cantoris and Decani.*—These words, which are pronounced *Kantoo’ris* and *Daikaa’ni*, mean the side of the *Precentor*, and the side of the *Dean*. They point to the Antiphonal division of a Cathedral choir. The Cantoris, or precentor’s side of a Cathedral choir, is usually the north; the Decani, or Dean’s side, is the south. Thus, arrangement is made for that very ancient style of worship-song, the responsive or antiphonal.

107*e*. *Verse and Chorus.*—Verse properly means a “turn” in the thought or style. It has come to mean those portions of an Anthem which are sung by single voices for each part. Chorus means those portions of an Anthem which are taken by a complete choir. The word “Full” means this and something more; it requires the entire instrumental as well as vocal power to be engaged. A “Verse Anthem” is one that *begins* with soli voices, a “Chorus” or “Full Anthem” is one that begins with chorus.

107*f*. *Introit.*—This is a short Anthem, Psalm, or Hymn, sung while the minister proceeds to the table to administer the Communion. At one time the Sanctus was sometimes sung as an Introit.

107*g*. *Offertory and Sentence.*—The word “Offertory” describes the music which is sung or played during the Offertory, or Offering of Alms, during the Communion. When one of the texts selected for reading at the Offertory is set to music, and sung, it is commonly called a Sentence or Offertory Sentence.

## IN JEWRY IS GOD KNOWN.

KEY G. M. SS.

DR. J. CLARKE-WHITFIELD.

[I.A.] CHORUS. *Lively.*

{	m	:f	s	:s	.s	l	:—	r	:—		:r
	In		Jew	- ry	is	God		known,		His	
	d		d	:d	.d	d	:—	t <sub>1</sub>	:—	t <sub>1</sub>	
	s	:f	m	:m	.m	f	:r	r	:—	s	
{	In		Jew	- ry	is	God		known,		His	
	d		d	:d	.d	f <sub>1</sub>	:—	s <sub>1</sub>	:—	s <sub>1</sub>	

6

[I.B.] VERSE.

{	m	:s	f	:r	m	:— .m	m	:	:
	name	is	great	in	Is	- ra-	el,		
	d	:d	d	:t <sub>1</sub>	d	:— .d	d	:m <sub>1</sub> .f <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>
	s	:s	l	:s	s	:— .s	s	:d .r	m :r .s
{	name	is	great	in	Is	- ra-	el,	In	Jew - ry is
	d	:m <sub>1</sub>	f <sub>1</sub>	:s <sub>1</sub>	d	:— .d	d	:d	d :t <sub>1</sub> .t <sub>1</sub>

3

CHORUS.

{	:	:	:r	m .fe:s	l	:s .fe
	God		known,	His	name is	great in
	l <sub>1</sub>	:— .t <sub>1</sub> ,d	t <sub>1</sub> :—	t <sub>1</sub>	d :r	d :t <sub>1</sub> .l <sub>1</sub>
	s	:fe	s :—	s	s :s	m :r
{	God		known,	His	name is	great in
	l <sub>1</sub>	:r	s <sub>1</sub> :—	s <sub>1</sub>	d :t <sub>1</sub>	l <sub>1</sub> :r

8

[II.A.] *f*

{	s	:— .s	s :	:s	d <sup>1</sup> :	:f	t	: .f
	Is	- ra-	el;	is	great,	is	great,	His
	t <sub>1</sub>	:— .t <sub>1</sub>	t <sub>1</sub> : <i>f</i>	d	d :	:r	r	: .t <sub>1</sub>
	r	:— .r	r :s	s .f:m .r	d :f	f .m :r d	t <sub>1</sub> : .r	
{	Is	- ra-	el;	His	name is	great, His	name is	great, His
	s <sub>1</sub>	:— .s <sub>1</sub>	s <sub>1</sub> :s .f	m .r:d .t <sub>1</sub>	l <sub>1</sub> :f .m	r .d :t <sub>1</sub> .l <sub>1</sub>	s <sub>1</sub> : .s <sub>1</sub>	

6

[II.B.]

{	m	:l	s	:f	m	:— .f	s	:	:s	d <sup>1</sup> :
	name	is	great	in	Is	- ra-	el,	is	great	
	d	:d	d	:t <sub>1</sub>	d	:— .d	d	:	d	d :
	m	:f	m	:r .s	s	:— .f	m	:s	s .f:m .r	d :f
{	name	is	great	in	Is	- ra-	el,	His	name is	great, His
	d	:f <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	d	:— .d	d	:s .f	m .r:d .t <sub>1</sub>	l <sub>1</sub> :f .m	

4

{	:f	t	: .t	d <sup>1</sup> :l	s	:— .f	m	:— .r	d	:—
	is	great,	His	name is	great	in	Is	- ra-	el.	
	:r	r	: .r	d :d	d	:t <sub>1</sub>	d	:— .t <sub>1</sub>	d	:—
	f .m :r .d	t <sub>1</sub> :	s	s :f	m	:r .s	s	:— .f	m	:—
{	name	is	great,	His	name is	great	in	Is	- ra-	el.
	r .d :t <sub>1</sub> .l <sub>1</sub>	s <sub>1</sub> :	s <sub>1</sub>	d :f <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	d	:— .d <sub>1</sub>	d <sub>1</sub>	:—	



3

[IVB.]

f.s,l:s :s	d' :f :m	l :r :d.,d	t <sub>1</sub> ,r:f :m	m :r :s.,s
Si - on, at	Sa - lem, at	Sa - lem is His	ta - - ber-	na - cle, and His
r.m,f:m :r	d :d :d	d :t <sub>1</sub> :d.,s <sub>1</sub>	s <sub>1</sub> :r :d	d :t <sub>1</sub> :
: :	: :	: :	: :	: :
d :d' :t	l :l :s	f :f :m.,m	r :t <sub>1</sub> :d	s <sub>1</sub> :s <sub>1</sub> :
Si - on, at	Sa - lem, at	Sa - lem is His	ta - - ber-	na - cle,
: :	: :	: :	: :	: :

2

[IVc.]

s : - : -	- : - : -	- :s :s	l.t:d' :t.l	l :s :
dwelling - -	- - - -	- ing, His	dwelling in	Si - on,
: :f	f :m :t <sub>1</sub>	t <sub>1</sub> :d :m	f.s:l :s.f	f :m :
: :	His dwelling, His	dwelling	: :	: :s <sub>1</sub>
: :t <sub>1</sub>	t <sub>1</sub> :d :f	f :m :d	d :d :d'	d' :d :His
: :	His dwelling, His	dwelling, His	dwelling in	Si - on,
: :	: :s <sub>1</sub>	s <sub>1</sub> :d :	: :	: :

2

: :f	f :m :t <sub>1</sub>	t <sub>1</sub> :d :s	s.f:m :r	d :d :
: :	His dwelling, His	dwelling, His	dwelling in	Si - on.
: :r	r :d :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> :d.m	m.r:d :t <sub>1</sub>	d :d :
s <sub>1</sub> : - : -	- - - -	- :s <sub>1</sub> :s <sub>1</sub>	l <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> :
dwelling - -	- - - -	- - ing, His	dwelling in	Si - on.
: :	: :f	f :m :m.d	d.r:m :f	m :m :
: :	His dwelling, His	dwelling, His	dwelling in	Si - on.
: :t <sub>1</sub>	t <sub>1</sub> :d :	: :m <sub>1</sub>	f <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>	d <sub>1</sub> :d <sub>1</sub> :
: :	His dwelling,	His dwelling in	dwelling in	Si - on.

[VA.] CHORUS. S.C.T.B. M. 132.

[VB.]

:   :	:   :	:   :	m : -   - : -
:   :	:   :	:   :	There
d : -   - : -	s :s   :s	s :s  f :f	d : -   - : -
There	brake He	the	m : -   - : -
d : -   - : -	t <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub>  l <sub>1</sub> :s <sub>1</sub>  l <sub>1</sub> :t <sub>1</sub>	bow,
			d : -   - : -

2

[Vc.]

r :s   :s	s :s  fe :fe	s : -   :s	l :   :l
brake He	the	ar - rows of	the
t <sub>1</sub> :t <sub>1</sub>   :t <sub>1</sub>	d :d  d :d	t <sub>1</sub> : -   :d	shield,
:   :	:   :	:   :m	d :   :d
:   :	:   :	:   :d	f :   :l
		the	shield,
:   :	:   :	:   :d	f <sub>1</sub> :   :f /

3 [VIA.] VERSE.

r :		:s	r :-	m :m	m :r		:	:		:
sword,		the	sword,	and the	bat-tle,			t, :-		:-
t, :		:d	t, :-	d :d	d :t,	:		There		
s :		:s	s :-	s :s	s :s		:	s :-		:-
sword,		the	sword,	and the	bat-tle,			There		
f :		:m	r :-	d :d	s, :s,	:		s, :l,  t, :d		

2

:		:	r :-		:-	:-	r :r		:	s
t, :l, .		:t,	There				brake He			the
brake He		the	d :t,  d	:	l,		t, :-		:	t,
s :fe.		:s	ar - rows	of	the		bow,			the
brake He		the	l :s	l	:fe		s :-		:	r
r :r, .		:r	ar - rows	of	the		bow,			the
			r :r	r,	:r,		s, :-		:	s,

5 [VIB.] CHORUS.

s :s	f :f	m :--		:l	s :		:l	s :
ar - rows	of the	bow,		the	shield,		the	sword,
d :t,  d	:r	d :-		:d	d :		:d	d :
d :r  d	:s	s :-		:f	m :		:f	m :
ar - rows	of the	bow,		the	shield,		the	sword,
l, :s,  l,	:t,	d :-		:d	d :		:d	d :

3 [VIC.]

	:l	s :-	l :l	l :s		:s	s :-		:s
	the	sword,	and the	bat-tle,		the	shield,		the
	:d	d :-	d :d	d :d		:d	t, :-		:t,
	:f	m :-	f :f	f :m		:m	r :-		:r
	the	sword,	and the	bat-tle,		the	shield,		the
	:d	d :-	d :d	d :d		:d	s, :-		:s,

3 [VID.]

s :-		:l	r :-	m :f	f :m		:s	s :-
sword,		the	sword,	and the	bat-tle,		the	shield,
d :-		:d	d :-	d :t,	d :d		:d	t, :-
m :-		:l	s :-	s :s	s :s		:m	r :-
sword,		the	sword,	and the	bat-tle,		the	shield,
d :-		:f,	s, :-	s, :s,	d :d		:d	s, :-

2

	:s	s :-		:l	r :-	m :-	f	m :d		:-
	the	sword,		the	sword,	and the	bat-tle.			
	:t,	d :-		:d	d :-	d :-	t,	d :d		:-
	:r	m :-		:l	s :-	s :-	s	s :m		:-
	the	sword,		the	sword,	and the	bat-tle.			
	:s,	d :-		:f,	s, :-	s, :-	s,	d, :d,		:-

[IA] CHORUS. *Lively.* ♩ = 88.

[IB] VERSE.

CHORUS.

[IIA] *ff*

[IIB]



[IIIA] VERSE. ♩ = 92.

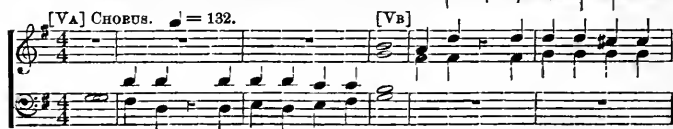


[IIIB]



[IVA]







**108. The Song-tune Form.**—This Form, like the Hymn-tune Form, is adapted to successive verses of the same song. It is commonly arranged for a solo voice with instrumental harmony. In the majority of cases it is Two-fold, following the metres of the poetry;—but like the Hymn-tune Form, it is very frequently Three-fold. See “Life let us cherish,” p. 101; “All through the night,” p. 102.

**108b. Ballad.**—This is a narrative poem of a simple rhythm, suitable for dancing. As Mr. Chappell says, “Ball and Ballad are words derived from the same root, and when the people danced country dances they accompanied them with song.”

**108c. Carol.**—This is a song of joy and exultation, which may be accompanied by dancing. It is a word of very ancient use in the Italian, Armenian, and Welsh languages. It survives chiefly in the form of Christmas Carols, which are now often harmonized like Psalm-tunes and Part-songs.

**108d. Barcarolle.**—A song in six-pulse measure, sometimes harmonized, suitable to the movements of a gondolier. A boat-song.

**108e. Serenade.**—Music, whether vocal or instrumental, whether for one voice or for many, of a quiet, soothing, serene character, suitable for performance under a friend's window at night. Nocturne or Notturmo have the same meaning.

**108f. Aubade.**—A song or chorus at daybreak, corresponding to the old English “hunt's up.”

**108g. Romance or Romanza.**—Named from the romance language in which the

troubadours composed their gay and elegant love-songs. It is also used for instrumental pieces of a similar character.

**108h. Cavatina.**—An operatic song shorter than the Aria. Arietta has the same meaning.

**108j. Canzonet.**—A short song of lively character, sometimes a harmonized song. A Madrigal or Part-song.

**108k. Bolero.**—A Spanish dance song, in three-pulse measure.

**108l. Preghiera.**—An operatic song, expressing prayer.

**108m. Brindisi (Italian).**—A song in which the high Tenor or falsetto voice is introduced, like the jodl (yoadl) of the Swiss.

**108n. Modinha.**—A Portuguese love song with guitar accompaniment.

**108o. Vaudeville.**—A form of satirical song on love, drinking, or passing events, introduced by Oliver Basselin of the Vaux de Vire in Normandy, in the fifteenth century. Afterwards applied to dramatic pieces in which such songs are introduced.

**108p. Villanella.**—An old Neapolitan rustic dancing song.

**108q. Tyrolienne.**—A Tyrolese waltz-like song, accompanied with dancing.

**109. The Extended Song-tune Form.**—Both the Hymn-tune and Song-tune may be “extended” in the senses described above, par. 97, p. 125. The Extended Song-tune is sometimes in Three-fold Form. It is seldom adapted to more than one set of words.

**109b. Examples.**—“Every valley,” p. 156, has been analysed for accompaniment, above, p. 120, and the general idea of its Form is explained below, p. 199. It is obviously a Two-fold Form. The first Period closes in the first sharp key. The opening of the second Period quickly passes into the first flat key, not, however, for a subdued, but for a richer and more brilliant effect, and this effect is gained by introducing the old theme at a higher pitch.

“Arm, arm, ye brave,” is also Two-fold. Its second Period opens, in a manner very common with Handel, with a new theme in the relative minor, and closes with reminiscences of the first theme. Sometimes in such songs the theme is simply repeated, and this gives the music a Three-fold Form.

Haydn's “With joy the impatient husbandman” is Three-fold. Its middle Period has a new theme in the Tonic minor, and the third Period returns to the old theme.

“I know that my Redeemer liveth” is Two-fold. The subject of the second Strain having constantly intermingled with it reminiscences of the first, which is also re-echoed in the instrumental symphony at the close.

Mendelssohn's “O rest in the Lord” is Three-fold. Its middle Period goes into the first sharp key and its relative minor. Its last Period returns to the original theme with variations. Thus in these great extended Songs and Arias there is always some Form, though not the same Form.

## EVERY VALLEY SHALL BE EXALTED.

KEY E. *Andante*. M. 66.

HANDEL.

[Ia.]

d' .d' :r'   m' „s' :s'   - .f' m' :r' .d'   t „s' :s'	s .s :d' .t   d' „m' :m' .t   d' .s :l .   s „t :t .r
m . :l .s   s „ :   : f .m   : : .t	

*f*

d .m :f .s   d : .r   m .d :f .l   s : .f	
---	--

3

- .f' m' :r' „d'   t .l .s : .d'   r' .d' :r' .d'   r' .d' : .m'	d' .l :l   : .s   l .s :l .s   l .s : .d'
s .l .s :f .m   r .t, : :	

m .d :f .f,   s, : .d'   l .d' : .d'   l .d' : .s	f .m :f .m   f .m : .d
---	------------------------

5

f' .m' :f' .m'   f' .m' : .s'   l' .s' :l' .s'   l' .s' :l' .r'   m' „f' :r'	t .d' :t .d'   t .d' : .m'   f' .m' :f' .m'   f' .m' :f' .t   d' .d' : - .t
f .s :f .s   f .s :   : :   : .s   d' .f :s .s,	r .d :r .d   r .d :   : :

7

ld' : .s   l .s :l .s   l .s :l .r   m „f :r   d :	s : .m   f .m :f .m   f .m :f .t,   d .d :d .t,   s, :
m :   : :   : .s,   s, .l, :s,   m, :	

*tr.*

d :   : :   : .s,   d .f, :s,   d, :	
--------------------------------------	--

[Ib.]

d :r   m „s :s   :   :   m :f   s „d' :d'	Ev - 'ry val - ley,   ev - 'ry val - ley
:   :   d' .d' :r'   m „s' :s'   m :f   s : .d	s . :d' .t   d' „m' :m'   d :t,   d : .s,
m .s :l .s   s „d' :d'   <i>p</i>	

:   :   d .m :f .s   d :   d :r   m : .m,	
---	--

4

- .t, l :s .f   m, r .d :   :   : .s :d'	shall be ex - alt - ed,   shall be
r :r .r   m .s :d'   r' :r' :r'   m' r' .d' :s	d :- .t,   d . : .s   d' .t, l :t .t   d' .s :d
l, :s,   :   :   l . :	

f :s,   d : .m   f .f, :s, .s   d' .f .m : .s	
---	--

[Ic.]

$$\left\{ \begin{array}{l} \begin{array}{c} 2 \\ - \end{array} \begin{array}{c} .t, l : s \\ \text{ex} - \text{alt} \end{array} \begin{array}{c} .f \\ \text{m, r, d} \end{array} \begin{array}{c} :- \\ \text{m, r, m} \end{array} \begin{array}{c} f, m, r \\ :-, f, m, f \end{array} \begin{array}{c} | s, f, m \\ :-, s, f, s \end{array} \\ \begin{array}{c} r \\ d \\ l, \\ f \end{array} \begin{array}{c} : - \\ : t_i \\ : s_i \\ .f_i \end{array} \begin{array}{c} | m \\ | d \\ | s_i \\ | d \end{array} \begin{array}{c} .s \\ .m \\ .d \\ : \end{array} \begin{array}{c} : d^i \\ : s \\ : m \\ .d \end{array} \begin{array}{c} .t \\ .f \\ .r \\ r \end{array} \begin{array}{c} : r^i \\ .t \\ : f \\ : \end{array} \begin{array}{c} | \\ | \\ | \\ | \end{array} \begin{array}{c} .d^i \\ .s \\ .m \\ : \end{array} \begin{array}{c} : m^i \\ : d^i \\ : s \\ : m \end{array} \end{array} \right\}$$
[illegible]

6				[Id.]		B.t.		
m', r', d'	:			d : m . s		d' f	:	:- . s, f   m, r, d :
- ed,				shall be ex -		alt	-	- - - ed,
d'		r'		m'		„s' : s'		m . s : l . s
m . s		d' . t		d'		„m' : m'		. f e t <sub>1</sub> : r . t <sub>1</sub>   d . m : f . m
		l . s		s		:		. d f <sub>1</sub> : - . r <sub>1</sub>   m <sub>1</sub> . d : d . d
d . m		f . s		d		:		. l r : t <sub>1</sub> . s <sub>1</sub>   d . d :

[illegible]

5					[I.E.]				
r, d, t,	:-	r, m, f	m, r, d, m : f, m, r, f	s	.d :		.s <sub>i</sub> : d	.m	
-	-	-	-	-	-	ed,		and ev - 'ry	
.r	:s		.d : f	.f	m	.d : r	m	.s : s	
.s <sub>i</sub>	:r		:d	.t <sub>i</sub>	.s <sub>i</sub>	:d	.t <sub>i</sub>	d	.m : m
	:t <sub>i</sub>		.s <sub>i</sub>	:l <sub>i</sub>	.s <sub>i</sub>	s <sub>i</sub>	.m <sub>i</sub> : l <sub>i</sub>	.s <sub>i</sub>	s <sub>i</sub> : d
t <sub>i</sub>	:	.t <sub>i</sub>	d	.m <sub>i</sub> : r <sub>i</sub>	.s <sub>i</sub>	d <sub>i</sub>	: f <sub>i</sub>	.s <sub>i</sub>	d <sub>i</sub> : .d

2

{	s	:s <sub>1</sub> .f	m .f,m:r	.d	s <sub>1</sub> :—		:	}
	moun	-	tain and	hill	made	low,		
{	s <sub>1</sub>	:	.s <sub>1</sub>  s <sub>1</sub>	:f <sub>1</sub> .m <sub>1</sub>	r <sub>1</sub> .r	:m .r	m .r	:m .r
	r <sub>1</sub>	:	.r <sub>1</sub>  m <sub>1</sub> .m <sub>1</sub>	:r <sub>1</sub> .d <sub>1</sub>	t <sub>2</sub> .t <sub>1</sub>	:d .t <sub>1</sub>	d .t <sub>1</sub>	:d .t <sub>1</sub>
						:s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>
{	t <sub>1</sub> .l <sub>1</sub>	:t .s <sub>1</sub>	d .d <sub>1</sub>	:r <sub>1</sub> .f <sub>1</sub>	s <sub>2</sub>	:		:

4

{	:	.d  r .d	:r .d	d :—	:	:	:	.d .d
		the	crook - ed	straight,				and the
{	m .r	:	.d  r .d	:r .d	d	:	.d'  r' .d'	:r' .d'
	d .t <sub>1</sub>	:	.s <sub>1</sub>  l <sub>1</sub> .s <sub>1</sub>	:l .s <sub>1</sub>	l <sub>1</sub> .s <sub>1</sub>	:	.m  f .m	:f .m
	s <sub>1</sub> .s <sub>1</sub>	:						l .s
								:d .d
	:	.m <sub>1</sub>  f <sub>1</sub> .m <sub>1</sub>	:f <sub>1</sub> .m <sub>1</sub>	f <sub>1</sub> .m <sub>1</sub>	:	:	.d'	f' .m'
								:d <sub>1</sub>

6

{	d	:d .d	d :—	f :—	— .m	:f .m	f :—	}
	rough	pla-ces	plain,					
{	l .s	:l .s	l .s	:l .s	f .m	:f .m	r	:
	f .m	:f .m	f .m	:f .m	r .d	:r .d	t <sub>1</sub>	:
	d	:d	d	:d	l	:l <sub>1</sub>		t .d'
								:r' .d'
	f <sub>1</sub> .d <sub>1</sub>	:f <sub>1</sub> .d <sub>1</sub>	f <sub>1</sub> .d	:d <sub>1</sub>	r <sub>1</sub> .l <sub>2</sub>	:r <sub>1</sub> .f <sub>1</sub>	s	:
								s <sub>1</sub> .l <sub>1</sub>
								:t <sub>1</sub> .l <sub>1</sub>

9

{	— .m	:f .m	f :—	—	:	.r  m .l	:s .t <sub>1</sub>	d :r
						the	crook - ed	straight, the
{	t	:	f :—	—	:—	.r  m	:	.r
	—	:	t <sub>1</sub> .d	:r .d	t <sub>1</sub> .d	:r .s <sub>1</sub>	d	:t <sub>1</sub>
						s <sub>1</sub>	:	:f <sub>1</sub>
								:r <sub>1</sub>
{	s <sub>1</sub>	:	s <sub>1</sub> .l <sub>1</sub>	:t <sub>1</sub> .l <sub>1</sub>	s <sub>1</sub> .l <sub>1</sub>	:t <sub>1</sub> .t <sub>2</sub>	d <sub>1</sub> .f <sub>1</sub>	:m <sub>1</sub> .s <sub>1</sub>
								d <sub>1</sub> .f <sub>1</sub>
								:m <sub>1</sub> .s <sub>1</sub>

11

{	m .l	:s .t <sub>1</sub>	d .f <sub>1</sub>	:m <sub>1</sub> .l <sub>1</sub>	s <sub>1</sub> .d	:t <sub>1</sub> .f	[If.]	m	:—	—	:—	.f,m
	crook - ed		straight,	and the	rough	pla-ces	plain,					
{	d	:—	.r <sub>1</sub>	d <sub>1</sub> .f <sub>1</sub>	:d	—	.d	:t <sub>1</sub> .f	m	.	.	.
	m <sub>1</sub> .l <sub>1</sub>	:s <sub>1</sub> .t <sub>2</sub>	d <sub>1</sub>	:m <sub>1</sub> .l <sub>1</sub>	s .s <sub>1</sub>	:f <sub>1</sub> .t <sub>1</sub>	d	.d	.d	.d	m .m	:m .m
									s .s <sub>1</sub>	l <sub>1</sub> .l <sub>1</sub>	:l <sub>1</sub> .l <sub>1</sub>	
{	d <sub>1</sub> .f	:m <sub>1</sub> .s <sub>1</sub>	l <sub>2</sub>	:s <sub>2</sub> .f <sub>2</sub>	m <sub>2</sub> .m	:r <sub>1</sub> .r <sub>1</sub>	d <sub>1</sub> .d <sub>1</sub>	:d <sub>1</sub> .d <sub>1</sub>	d <sub>1</sub> .d	:d <sub>1</sub> .d		

{	r :—  — :— .m,r	}	{	d :—  — :— .r,d	}	t, .d :r .d
{	l .l :l .l  s .s :s .s	}	{	s .s :s .s  f .f :f .f	}	f .f :f .f
{	r .r :r .r  r .r :r .r	}	{	d .d :d .d  d .d :d .d	}	r .d :t, .d
{	t, .t :t, .t  t, .t :t, .t	}	{	l, .l :l, .l  l, .l :l, .l	}	t, .l :s, .l
{	t, .t :t, .t  t, .t :t, .t	}	{	l, .l :l, .l  l, .l :l, .l	}	s, .l :t, .l

{	t, .d :r .d	}	{	t, :d .f  m :r .d	}	d :—  — :—
{	f .f :f .f	}	{	f :m  d :t,	}	d .s, :l, .s,  l, .s, :l, .s,
{	r .d :t, .d	}	{	s, :s,	}	.m, f, .m,  f, .m, :f, .m,
{	t, .l :s, .l	}	{	t, :	}	p
{	s, .l :t, .l	}	{	s, :l,	}	.d :d .d  d .d :d .d
{	s, :l,	}	{	s, :s,	}	d, :—  — :—

and the rough pla-ces plain.

{	l .s :l .s  l .s .l .r	}	{	m .f :r	}	d :
{	f .m :f .m  f .m :f .t,	}	{	d .d :— .t,	}	s,
{	d :	}	{	s, .l :s, .f,	}	m,
{	s, :	}	{	d .f, :s, .s,	}	d,
{	s, :	}	{	d, :	}	s,

f.E. [IIA.]

d s :t

Ev - 'ry

d s :t

s, r :s

m, t, :r

p

d s :f

{	d' :d	}	{	r d :r	}	m .s :s
{	val - ley,	}	{	ev - 'ry	}	val - ley
{	d' :d	}	{	d :r	}	m :s .t
{	s :	}	{	s, :t,	}	d : .f
{	d :	}	{	s, :	}	s, : .r
{	m :	}	{	m, :s,	}	d : .r,

f.A.

d' s :t |d' :d

s r :s |s :

m t, :r |d :

d s, :f, |m, :

d, s, :f, |m, :

{	- .f, m :r .d  t, .s :s	}	{	- .l, s :f, m, r, d  t, .s :s	}
{	shall be ex - alt	}	{	- - - - -	}
{	d' :	}	{	d' :	}
{	s :	}	{	s :	}
{	d :	}	{	d :	}
{	m, :f,	}	{	m, :f,	}
{	s, :	}	{	s, :	}
{	f, :	}	{	f, :	}

$$\left\{ \begin{array}{c} 6 \\ - \end{array} \right. \frac{.l, s : f, m, r, d \mid t, l, s, : -, t, d, r}{-} \mid \frac{d, t, l, : -, d, r, m \mid r, d, t, : -, r, m, f}{-}$$

$$\left\{ \begin{array}{c} d' : \\ s : \\ d : \end{array} \right. \mid \begin{array}{c} .r : s \\ .t, : r \\ .s, : t, \end{array}$$

$$\left\{ \begin{array}{c} .d : f \\ .l, : d \\ .f, : l, \end{array} \right. \mid \begin{array}{c} .r : s \\ .t, : r \\ .s, : t, \end{array}$$

$$m, : f, \quad s, : \quad .s, \quad l, : \quad .l, \quad t, : \quad .t,$$

8

m, r, d, m : f, m, r, f   s	:	d	:	:	:
- - - - -	:	ed,	:	:	:
m : f   s	:	d	:	d	:
d : t,   d	:	:	:	s, d : r	m „s : s
s, :   s,	:	:	:	s, d : - t,	d „m : m
	:	:	:	f	s, „d : d
d : r   m	:	:	:	m, : s,	d, :
	:	:	:	m, : s,	d, :

$$\begin{array}{c} \text{E.t. [II.R.]} \\ \left\{ \begin{array}{l} {}^s d : r \\ \text{Ev} - 'ry \end{array} \right. \quad \frac{|m \quad ,s : s}{\text{val} - \text{ley},} \quad : \quad | \quad : \quad \left\{ \begin{array}{l} s : l \\ \text{Ev} - 'ry \end{array} \right. \\ \left\{ \begin{array}{l} {}^s d : r \\ r, s_1 : t_1 \\ \mathcal{P} \\ t_{s_1} : s_1 \end{array} \right. \quad \left\{ \begin{array}{l} |m : \\ |d : \\ |s_1 : \end{array} \right. \quad \left\{ \begin{array}{l} d^1 : r^1 \\ s : t \\ : s \end{array} \right. \quad \frac{|m^1 \quad ,s^1 : s^1}{|d^1 \quad ,m^1 : m^1} \quad \left\{ \begin{array}{l} s : l \\ d : d . f \end{array} \right. \\ \left\{ \begin{array}{l} \mathcal{P} \\ t_{s_1} : s_1 \end{array} \right. \quad \left\{ \begin{array}{l} |d : \\ |m : s \end{array} \right. \quad \left\{ \begin{array}{l} f \\ |d^1 : \end{array} \right. \quad \left\{ \begin{array}{l} \mathcal{P} \\ r . d : f . r \end{array} \right. \end{array}$$
$$\left\{ \begin{array}{l} |t_{\text{val}} : r' : r' \\ |t_{\text{val}} : r' : r' \end{array} \right. \quad \left\{ \begin{array}{l} -d' : t : l : s \quad . f \quad |m, r : d : d' \\ \text{shall be ex-alt} \quad - \quad - \end{array} \right. \quad \left\{ \begin{array}{l} f, m, r : d' \\ - \quad - \quad - \quad - \quad - \quad - \end{array} \right. \quad \left\{ \begin{array}{l} |s, f, m : d' f \\ - \quad - \quad - \quad - \quad - \quad - \end{array} \right. \quad \mathbf{B.t.}$$

6		f.E.		
{	-m.r : s . f   m ,r : d	.t <sub>1</sub> : t <sub>1</sub> . t <sub>1</sub>   d : s <sub>1</sub> r.m	f :- m	
	- - - - ed,	and ev-'ry moun-tain and hill	<b>made</b>	
	d <sup>s</sup> :	.s : d <sup>i</sup> .m	f . : t <sub>1</sub>   s . : d s .	f :- m
	l r :	.m : s .d	t <sub>1</sub> . : f <sub>1</sub> .   d . : s <sub>1</sub> r .	d : t <sub>1</sub>
	r s <sub>1</sub> :	.d : m .s <sub>1</sub>	f <sub>1</sub> . :   s <sub>1</sub> . :	
	:	: d .		
	(e t <sub>1</sub> :	d d <sub>1</sub> .d <sub>1</sub> .d <sub>1</sub>	r <sub>1</sub> .r <sub>1</sub> : r <sub>1</sub> .r <sub>1</sub>   m <sub>1</sub> .m <sub>1</sub> : m <sub>1</sub> t <sub>1</sub> .d	r : s <sub>1</sub>

[IIc.]

{	m	:		:		:		:	.d'		r' .d' : r' .d'		d'	:	—	
	low,								the		crook - ed		straight,			
{	m	:	.s		l .s : l .s		l .s :	.d'		r' .d' : r' .d'		d'	:	—	.d'	
	d	:	.m		f .m : f .m		f .m :	.s		l .s : l .s		l .s :	l .s			
	s <sub>1</sub>	:														
			<i>p</i>													
{	d	:	.d'		d' .d' : d' .d'		d'	:	.m		f .m : f .m		f .m :	f .m		

4

{	:			:	.s		l .d' : r		r	:	.t		d' .m' : s				
							the		crook - ed		straight,		the				
{	r' .d' : r' .d'		d'	:	—		d'	:	.d'		t .r : f .t		d' .m' : s				
	l .s : l .s		l .s :	l .s			l	:	r		r	:	f				
{	f .m : f .m		f .m :	f .m			f	:	f <sub>1</sub>		s <sub>1</sub>	:	.s <sub>1</sub>		d	:	m

6

{	f	:	.f		f	:	.f .f		f	:	—		—	:	—		—	:	—
	straight, and the				rough		pla-ces		plain,										
{	f	:	—	.f		f .m' : r' .d'		t .d' : r' .d'		t .d' : r' .d'		t .d' : r' .d'		t .d' : r' .d'					
	l <sub>1</sub>	:	r	.d		l <sub>1</sub> .f : — .f		f .m : r .m		f .m : r .m		f .m : r .m		f .m : r .m					
{	r	:	.l <sub>1</sub>		r .d : t <sub>1</sub> .l <sub>1</sub>		s <sub>1</sub> .l <sub>1</sub> : t <sub>1</sub> .l <sub>1</sub>		s <sub>1</sub> .l <sub>1</sub> : t <sub>1</sub> .l <sub>1</sub>		s <sub>1</sub> .l <sub>1</sub> : t <sub>1</sub> .l <sub>1</sub>		s <sub>1</sub> .l <sub>1</sub> : t <sub>1</sub> .l <sub>1</sub>						

9

{	—	:	.m .r		m	:	.r .d		d	:	.s .m		l	:	.t .t		d'	:	—
			and the rough		pla-ces		plain,		and the rough		pla-ces		plain,						
{	t	:	.d'		m	:	.r .d		d	:	.s .m		l	:	.t		d' .s' : l' .s'		
	f	:	.m .r		d	:	.t <sub>1</sub> .d		d	:	.d		d .f : r .s		s	:	.m' : f' : m'		
{	s <sub>1</sub>	:	.d .f <sub>1</sub>		s <sub>1</sub>	:	—		d .r : m .d		f .r : s .f		m .d :						

11

[IIId.] CODA.

{	—	:	—		—	:	—	.	:		:			:	.d		
															the		
{	l' .s' : l' .s'		l' .s' : l' .s'		l' .s' : l' .s'		l' .s' : l' .s'		l' .s' : l' .s'		m' .f' : r' .t		d'	:			
	f' .m' : f' .m'		f' .m' : f' .m'		f' .m' : f' .m'		f' .m' : f' .m'		f' .m' : f' .m'		d'	:	—	.t		m	:
{		:			:				:								

2		<i>ad lib.</i>	
d' : fe	s' :	s : l	d' :
crook - ed	straight,	and the	rough
fe' :	r' :	s :—	l :—
d' :	s' :	m :—	f :—
l :	r' :	d :—	d :—
		<i>ad lib.</i>	
l :	t' :	d :—	f' :—
	t' :		

4		[IIz.]	
r :— .d	d :—	:	:
— — ces	plain.		
r :	d' : r'	m' : s' s'	— .f' m' r' d' t' s' s'
t' :	s .d' :— .t	d' : m' m' .t	d' s : l m s : t t .r
f' :	s : l s	s : :	f : : t
		<i>f Tempo lmo.</i>	
s' :	d m : f s	d : .r	m .d : f .l s : .f
s' :			

3			
f' m' : r' .d' t' l s :	d' :	r' .d' : r' .d' r' .d' :	m' :
d' .l s : f .l s' :	s :	l s : l s : l s :	d' :
s : :	m r' .t' :		s :
m .d : f .f' s' :	d' :	l .d' : .d' l .d' :	d :
	m	f m : f m f m :	

5			
f' m' : f' m' f' m' : s' l' s' : l' s' l' s' : l' r' :	m' : f' r' :		
t' d' : t' d' t' d' : m' f' m' : f' m' f' t' :	d' d' :— .t		
f s : f s f s :	s .l s :		
r .d : r .d r .d :			

7			
d' :	s :	l s : l s l s : l r :	m .f : r :
s :	m :	f m : f m f m : f .t' :	d .d :— .t' s' :
m :			s' .l s' m' :
d :			d .f : s' d' :



ANDANTE.

♩ = 66.

[IA]

*f*

8

[IB]

Ev-'ry val - ley,

*tr*

8ves.

3

[IC.]

ev - 'ry val - ley, shall be ex-alt-ed, shall be

*p*

2

exalt

5 [Id.]  
 - - - - - ed, shall be ex-alt - - ed,

3  
 shall be exalt - - - - -

6 [I.E.]  
 - - ed, and ev'ry mountain and hill made low, the crooked

5  
 straight, and the rough places plain, . . .

9

the crooked straight, the crooked straight, & the rough places

[I<sub>7</sub>]

plain,

5

and the rough places plain.

*p* *f*

[IIA]

Ev-'ry val-ley, ev-'ry val-ley . . shall be ex-alt - -

*p* *f* *p*

5

8 [IIb.]

- ed, Ev-'ry val - ley,

*f* *p*

3

Ev-'ry val - ley shall be exalt - - - - ed,

*p*

7 [IIc.]

and ev'ry mountain and hill made low, the crooked straight,

*p*

4

the crooked straight, the crooked straight, & the rough places plain,

9

& the rough places plain, & the rough places plain,

*pp* *f*

[IIId] CODA. *ad lib.* [IIIE]

the crooked straight, & the rough places plain.

*ad lib.* *f* Tempo 1mo.

2

*p*

6

*f* *p cres.* *f*

110. **The Glee Form.**—The title Glee (Anglo-Saxon, meaning Music) was given to a style of Part-song specially designed for single voices to each part. In order to exhibit the powers of these voices, the solo, the duet, the fugal imitation, and other similar devices, are freely used. Probably with the same view the Glee is more extended than the Part-song, and often has in the middle an entire change of measure and style. Some Gleees are unaccompanied, others have independent and essential accompaniments.

110b. *Examples.*—"Blow, blow, thou winter wind," p. 168, is a good specimen of the changing moods of the Glee. It is Two-fold. The close of the first Strain having changed to a lively six-pulse measure, the ear is better prepared to receive the effect of the Minor passage in four-pulse measure with which the second Strain begins. The first thirty-two measures (including the repeats) give a calm and quiet opening, very much in Hymn-tune Form, with its first sharp cadence in the middle. Then the refrain closes the first Strain. The second Strain is also closed with the same refrain. This recurrence of the refrain is the only thing which gives unity to the piece. We now look upon it as a defect in the old Gleees that they had too much of Variety, and too little of Unity. Like their predecessors the Madrigals, they went on from one theme to the other, without caring to establish a relationship between them. In two others of Stevens' Gleees, "From Oberon," *Reporter* 75, and "Ye spotted snakes," *Reporter* 62, the refrain forms the unity. Samuel Webbe's "Swiftly from the mountain's brow," *Reporter* 10, is Three-fold. It is full of variety, and is very descriptive, but has very little unity; and this is what we may expect in most of the old Gleees. Could there not be modern Gleees, with all the adaptation for showing off special and select voices, with all the advantage which extended change of measure and movement gives,

but with more of "development" and more of unity?

110c. *History.*—The Glee Form, like the Anthem, is peculiarly English, and perhaps for the same reason. The Protestant Churches of Germany, France, and Scotland adopted the Presbyterian form of Government and worship, and the Presbyterian form, while it has done grand service to the Chorale and Hymn-tune of the people, has not sustained in every great city a cathedral choir of selected and highly trained voices, ready to sing the choicest music that could be set before them. This the Episcopal Church of England has done. And the same skilful singers, who created the demand for extended Anthems in the cathedral service, were constantly sought for to enliven the social evenings of cathedral cities by secular as well as sacred music. And for such singers the Glee was made. Once made, it was caught up all over the country wherever fine select voices could be got together. Its most successful period was the close of the last century and the beginning of this, when Danby, Mornington, Paxton Webbe, Spofforth, Stevens, Calcott, Bishop, with many others, poured forth a grand flood of delicately-wrought music. Of later years, the spread of part-singing among the people has drawn off the attention of composers from the larger and finer form of the Glee, to the simpler and easier form of the Part-song.

## BLOW, BLOW, THOU WINTER WIND.

KEY A. *Andante*. M. 96.

R. J. S. STEVENS.


<i>mf</i>	:	s <sub>1</sub>	:	d	:	d	:	d	.,	r	.,	m	.,	f	:	m	:	r	:	:	:	t <sub>1</sub> .,	d	r	.,	m	:	f	.,	s	:	l	:	s	.,	f
{	:	Blow,	:	blow,	:	thou	:	win	:	-	:	ter	:	:	:	wind,	:	:	:	:	:	Thou	:	art	:	not	:	so	:	un	:	-	:	:		
	:	:	:	l <sub>1</sub>	:	s <sub>1</sub> .,	:	t <sub>1</sub> .,	:	d	:	:	:	:	:	d	:	t <sub>1</sub>	:	:	:	:	:	:	:	:	:	:	r	:	:	:	:	:		
	:	:	:	:	:	d	:	:	:	d	.,	s	:	:	s	:	:	:	:	:	:	s <sub>1</sub> .,	:	l <sub>1</sub>	:	t <sub>1</sub> .,	:	d	:	r	.,	m	:	f	:	s
	:	:	:	:	:	Thou	:	win	:	-	:	ter	:	:	:	wind,	:	:	:	:	:	Thou	:	art	:	not	:	so	:	un	:	-	:	:	:	
:	:	:	:	f <sub>1</sub>	:	m <sub>1</sub> .,	:	r <sub>1</sub> .,	:	d <sub>1</sub>	:	:	:	:	:	s <sub>1</sub>	:	:	:	:	:	:	:	:	:	:	:	:	t <sub>1</sub>	:	:	:	:	:	t <sub>1</sub>	



<i>cres.</i>									
m : r :-		:	s <sub>1</sub>	d :- :-		-	t <sub>1</sub> : d	t <sub>1</sub> :- : l <sub>1</sub>	s <sub>1</sub> :- : s <sub>1</sub>
hol-ly,			Most	friend -		-	ship is	feign -	ing, most
d : t <sub>1</sub> :-		:	s <sub>1</sub>	m <sub>1</sub> :- :-		-	f <sub>1</sub> : s <sub>1</sub>	f <sub>1</sub> :- :-	s <sub>1</sub> :- : s <sub>1</sub>
s : s :-		:	r	d :- :-		-	d : d	d :- :-	d :- : m
hol-ly,			Most	friend -		-	ship is	feign -	ing, most
s <sub>1</sub> : s <sub>1</sub> :-		:	t <sub>1</sub>	d :- :-		-	r : m	f :- :-	m :- : d

<i>f</i> <span style="margin-left: 150px;"><i>p</i></span>									
f : m :-		s :- :-		m : r :-		:	m	s :- :-	l :- : f
lov-ing		mere		fol-ly;			Then	heigh -	ho the
r : d :-		m :- :-		d : t <sub>1</sub> :-		:	:	:	:
s : s :-		s :- :-		s : s :-		:	d	m :- :-	f :- : r
lov-ing		mere		fol-ly;			Then	heigh -	ho the
t <sub>1</sub> : d :-		d :- :-		s <sub>1</sub> : s <sub>1</sub> :-		:	:	:	:

<i>f</i>									
r : f : m   f : r : s				m :- :-		r :- : r	m : d : r   m : d : l	s :- : f	
hol-ly, the hol-ly, this			life	is		most	jol-ly, most jol-ly this	life	
: :   : : t <sub>1</sub>			d :- :-		t <sub>1</sub> :- : t <sub>1</sub>		d : d :   : : d	d :- : r	
t <sub>1</sub> : r : d e   r : t <sub>1</sub> : r			m : s :-		s :- : s		s : m : f   s : m : f	m :- : r	
hol-ly, the hol-ly, this			life	is		most	jol-ly, most jol-ly, this	life	
: :   : : s <sub>1</sub>			d :- :-		s <sub>1</sub> :- : s <sub>1</sub>		d <sub>1</sub> : d <sub>1</sub> :-   : : f <sub>1</sub>	s <sub>1</sub> :- :-	

<i>D.S. FINE.</i> 									
m :- : r		m : d : r		m : d : l		s :- : f	m :- : r	m : d :-	- : - :-
is		most		jol-ly, most jol-ly, this		life	is	most	jol-ly.
s <sub>1</sub> :- : s <sub>1</sub>		s <sub>1</sub> : s <sub>1</sub> :-		: d		d :- : r	s <sub>1</sub> :- : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub> :-	- : - :-
d :- : t <sub>1</sub>		d : m : f		s : m : f		m :- : r	d :- : t <sub>1</sub>	d : m :-	- : - :-
is		most		jol-ly, most jol-ly, this		life	is	most	jol-ly.
s <sub>1</sub> :- : s <sub>1</sub>		d <sub>1</sub> : d <sub>1</sub> :-		: f <sub>1</sub>		s <sub>1</sub> :- : s <sub>1</sub>	d <sub>1</sub> : d <sub>1</sub> :-	- : - :-	

<i>M. 96.</i> <span style="margin-left: 100px;"><i>p</i></span>									
m :-   - :-		f :-   - : m		r : d		t <sub>1</sub> : l <sub>1</sub>		l <sub>1</sub> : se <sub>1</sub>	- : t <sub>1</sub>
Freeze,		freeze,	thou	bit -		ter		sky,	thou
d :-   - :-		r :-   - : d		l <sub>1</sub> :-		f <sub>1</sub> :-		t <sub>1</sub> :-	- : m <sub>1</sub>
l :-   - :-		t :-   - : m		f :-		r :-		m :-	- : m
Freeze,		freeze,	thou	bit -		ter		sky,	thou
l <sub>1</sub> :-   - :-		se <sub>1</sub> :-   - : l <sub>1</sub>		f <sub>1</sub> :-		f <sub>1</sub> :-		m <sub>1</sub> :-	- : se <sub>1</sub>

d :-   l <sub>1</sub> :-		r :-   r :-		m :-   - : f		m : r		d : t <sub>1</sub>	
dost		not		bite		so		nigh	as
m <sub>1</sub> :-   l <sub>1</sub> :-		l <sub>1</sub> :-   l <sub>1</sub> :-		t <sub>1</sub> :-		- : r		be - ue - fits	for -
m :-   m :-		f :-   l :-		se :-		- :		:	: m
dost		not		bite		so		nigh,	for -
l :-   d :-		f :-   f :-		m :-		- :		:	: m <sub>1</sub>



d :—   r :—	d :t,   l, :se,   l, :—   ḋ :—	l, :t,   d :l,
got, as	be - ne - fits for -	got. Though
l, :—   — :—	:   :m,   m, :—   l, :—	l :se,   l, :l,
m :—   f :—	m :r   d :t,   d :—   :	:   m :—
got, as	be - ne - fits for -	got. Though
d :l,   f, :r,   m, :—   m, :—	l, :—   :	:   l, :—
as be - ne - fits for -	got.	

f :—  — :l,	t, :d   r :t,	s :—   s :—	s :—  — :—
warp, thy	sting is not so	sharp as	friend
l, :—  — :l,	s, :l,   t, :s,	s, :l,   t, :s,	d :—  — :d
thy	sting is not so	sharp, is not so	sharp as
f :s   l :f	r :—  — :r	t, :—   t, :t,	d :m   m :l
thou the wa - ters	warp, thy	sting's not so	sharp as friend re -
r, :m,   f, :r,	s, :—  — :s,	m, :f,   s, :m,	l, :—   l, :—
	thy	sting is not so	sharp as

— :—   — :f	<i>dim.</i> f :—   — :—	— :—   m :—	r :—   — :—
re -	mem - -	- - ber'd	not,
r :—   — :r	r :—   — :—	d :—   — :—	d :—   — :—
friend re -	mem - -	ber'd	not,
l :—   — :—	s :—   — :—	— :—   — :—	s :—   — :—
mem - -	ber'd		not,
r :—   — :r	t, :—   — :—	d :—   — :—	s, :—   — :—
friend re -	mem - -	ber'd	not,

<i>p s.d.f.C.</i> — :—   — :r t :—	d <sup>l</sup> :—   — :—	— :—   t :—
as	friend	re - -
t, :—   t, se :—	l :—   — :—	— :—   se :—
— :—   s <sup>s</sup> m <sup>l</sup> :—	m <sup>l</sup> :—   — :—	— :—   m <sup>l</sup> :—
as	friend	re - -
— :—   s <sup>s</sup> m :—	l :—   — :—	m :—   — :—

<i>A.t.m.l.</i> l :—   — :—	— :—   l :—	<i>D.S.</i> set, :—   — :—
mem - -	- - ber'd	not.
l :—   — :f :—	r :—   — :—	m s, :—   — :—
d <sup>l</sup> :—   — :—	r <sup>l</sup> :—   — :—	t r :—   — :—
mem - -	ber'd	not.
f :—   — :—	f :—   — :—	m s, :—   — :—

*Andante.* ♩ = 66.

*mf*

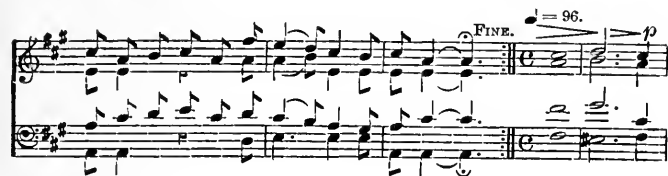
*p* *cres.* *f*

*p* *ppp*

*cres.* *f*

♩ = 96.

*cres.* *f* *p*



111. **The March Form.**—The March is an “applied” Form, designed to “give the time” to men marching. With this view, it is commonly, though not always, in two-pulse or four-pulse measure, and its Bass marks the accent very strongly. The Bass makes much use of the rhythm : TAATAI | TAA or TAAfe | TAA or .tefe | TAA. Any tunes in four-pulse, two-pulse, or quick six-pulse measure with a clear rhythm may be used for marching purposes. But the March proper has come to have a distinct Form. As soldiers marching cannot give close attention to music, the March is generally of a simple character with very plain accompaniments, and *frequent repetitions*. It contains three movements. First, the Principal March; second, the Relief March (which is generally of a softer character); and third, the Repetition of the Principal March. All the three movements are of similar structure. The plan of *each* (when perfectly carried out) is as follows:—

#### FIRST STRAIN.

IA, B. Prin. Theme. Cad. <sup>8</sup>D

IIA, B. Repetition of IA, B.

#### SECOND STRAIN.

IIIA, B. Middle Period. Varied in style and key ;

IVA, B. Return to Prin. Theme, but Cad. in original key ;—

#### THIRD STRAIN.

VA, B. and VIA, B. Repetition of IIIA, B, and IVA, B. .

The second movement, which we call the Relief, is often in the first flat key, or any other key which promotes a subdued effect, and its accompaniments are commonly of a much lighter character; but its Form is the same as that of the Principal March. The third movement is a repetition of the first, without its internal repetitions. It simply repeats IA, B, IIIA, B, and IVA, B, omitting IIA, B, VA, B, and VIA, B.

This Form is Three-fold in every respect. Its movements are Three-fold; its first movement with all the repetitions, is Three-fold; and its third movement (in which the repetitions are omitted) is Three-fold. This last is just the essence of the whole Form, and it resembles very much the Three-fold Song and Hymn-tune Form. See pp. 132 and 155. It differs, however, from them in this respect, that its principal dividing cadence is not at the end of the second part of the tune (whether Strain or Period), but at the end of the first part. The cadence of the first part IA, B is made thus emphatic and important by its repetition in IIA, B. This Form agrees also with the Song and Hymn-tune Forms in placing the liveliest and most varied part of the tune—the free fantasia—just before the close.

111b. *Examples.*—The Form, as above described, is not always exactly followed even in the best works. The principal "dividing cadence" may be D instead of 8D (in the minor, L instead of D) making the third Three-fold Form instead of the first; the repetitions may not always be the same; the return to the principal subject in IVa, b is not always exact—is sometimes only a reminiscence, and sometimes omitted; and the Form is, especially in the larger works, "expanded" by means of Introduction, Episode, Symphony, and Coda. For a fuller exhibition of this Form, see "Construction Exercises," pp. 124 to 128. Becker's Choral March, "Come, merry comrades," below, (and for accompaniment, *Reporter* 502) will show the Form with some regularity. The March has an Introduction Ia. Then Ib and Ic deliver the principal subject. The Periods IIa, b, c, are a repetition of the last Period. [Would it not sound better to omit the repetition of the Introduction?] This completes the first Strain quite regularly. The second Strain at IIIa, b introduces a new theme, "varied in style," but not different in key, with a prolonged cadence. This middle Period is then repeated for IVa, b. But there is no "return to the principal theme," only a "cadence in the original key." There is in this March no third Strain. The *Relief March* opens with a drum symphony. Its first Strain Ia, b and IIa, b ending like the Principal March in the first sharp key. The second Strain, as in the Principal March, introduces a new theme, "varied in style," at IIIa and b. But it has a longer Coda, which we have called IIc. After this the Principal March is repeated straight on without its own repetitions.

In Mendelssohn's "War March of the Priests," in "Athalie," the Principal March follows exactly the lines laid down above, except that the cadence of Ia, b is not in the first sharp key. The new key used in IIIa, b is the first sharp minor. But there is added to this Form first a long Episode of trumpet calls in related key of the minor mode, and then a two-fold repetition of the principal theme. The *Relief March* is in the first flat key, it follows the lines laid down above, with the exception that the cadence of Ia, b is not in the first sharp key, and that IIa, (the repeat) is omitted. Before

the Principal March is repeated, however, there is a short Episode, with trumpet calls, leading to it, and after the Principal March has been repeated straight through, there is a lengthened Coda in which the themes both of the Relief March and Principal March are developed, the latter on a pedal bass.

In Costa's "March of the Israelites," in "Eli," we have for the first Strain the principal theme and its repetition. This is quite regular, except that although it goes into the first sharp key, it is brought back again by a repetition. For the second Strain or middle Period we have a new theme in the first sharp key, with an immediate return to the principal theme, and the whole of this is repeated for IIa, b. There is no third Strain. In the Relief March, which is in the first flat key, we have the principal theme, but there is no repetition of this. The second Strain or middle Period partly imitates the first theme a step higher, and then follows the return to the first theme. As in the Principal March there is no third Strain. Next follows the repetition of the Principal March straight through, and to this a Coda has been added, containing trumpet calls and chords. These examples will sufficiently show how this Form is employed, and how it is varied by the great masters. Thus "Form" is used by the master not as a shackle on his life and movements, but as a guide to the general principles of beauty.

111c. *Trio.*—What we have called the Relief March, because it is intended as a relief to the ear, being generally given in a subdued key and with lighter accompaniment, has been, and is commonly called the Trio (*Treeoa*). The word is also used in connection with the Dance Form, especially the Minuet. Originally the word was correctly used, because after the whole orchestra had been employed on the Principal March or Minuet the Relief March was given to a *trio of instruments*. But now this is not at all necessarily the case, and the word "Trio," which properly means three instruments or three parts, becomes misleading, when used to represent a Musical Form. We find the word "Relief," which we suggested, to be very commonly accepted.

111d. *Quick Step.*—A quick March, often in six-pulse measure, beating twice.

## CHORAL MARCH.

KEY. *Vivace.*

V. E. BECKER.

*ff* [Ia] *Introduction.*

{ | d : m . f | s . 1. t : d' . r' | m' . r' : d' . m' | r' : | r : f . s }

6

[Ib.] *Principal March.*

{ | 1 . t, d e r' . m' | f' . r' : d' . t | d' . m : d . m | d' : t }

$\begin{Bmatrix} 2 \\ |d^1 .l :s | \overset{\text{>}}{d^1} : \overset{\text{>}}{t} | d^1 .l :s | r^1 .s : \overset{\text{>}}{s} \end{Bmatrix}$

$\begin{Bmatrix} 6 \\ |m^1 .r^1 : \overset{\text{>}}{d^1} | l . \underline{t}, d^1 : t .l | s . \overset{\text{cres.}}{fe}, s : se, l . \overset{[Ic.]}{le}, t | \overset{\text{>}}{d^1} : \overset{\text{>}}{t} \end{Bmatrix}$

$\begin{Bmatrix} 2 \\ |d^1 .l :s | \overset{\text{>}}{d^1} : \overset{\text{>}}{t} | d^1 .t : l | d^1 .t : l \end{Bmatrix}$

$\begin{Bmatrix} 6 \\ |r^1 .d^1 : t .d^1 | t : l | s .s , s : s .s | \overset{S}{D.C. [III.A.]} \overset{Middle Period}{r^1} : - \end{Bmatrix}$

$\begin{Bmatrix} 2 \\ | \underline{m^1} . \underline{r^1} : l . \underline{t} | d^1 : - | s : - | r^1 : - \end{Bmatrix}$

$\begin{Bmatrix} 6 \\ | \underline{m^1} . \underline{r^1} : l . \underline{t} | d^1 : - | s : - | \overset{f [III.B.]}{d^1} . \underline{d^1} : t .l \end{Bmatrix}$

$\begin{Bmatrix} 2 \\ | l .s : \overset{\text{>}}{m^1} | s .f : \overset{\text{>}}{r^1} | f .m : \overset{\text{>}}{d^1} | d^1 . \underline{d^1} : : .l \end{Bmatrix}$

$\begin{Bmatrix} 6 \\ | s . \underline{l}, t : d^1 . \underline{r^1}, m^1 | f^1 : t | d^1 . : \overset{ff}{r^1}, t | d^1 . : r, t \end{Bmatrix}$

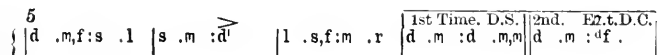
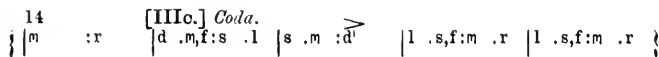
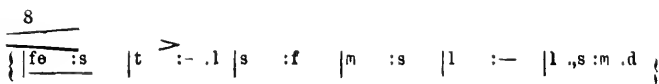
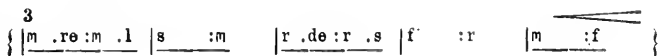
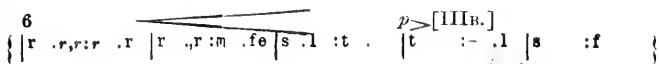
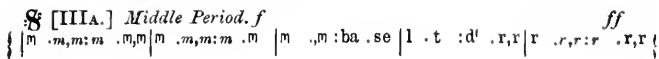
$\begin{Bmatrix} 9 \\ | d^1 .d^1 : d^1 . | \overset{ff [IA.]}{p} \overset{D.S. FINE. f. A. 5. Symphony.}{d^1} : m . | m . : m . | \overset{S}{s} \overset{Relief March.}{, l : s . f} \end{Bmatrix}$

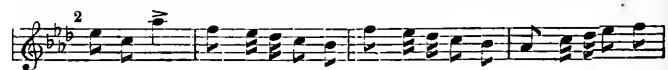
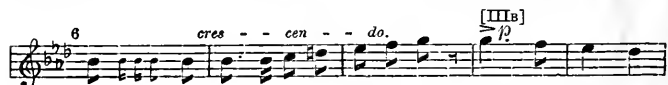
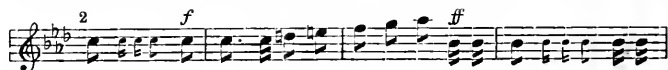
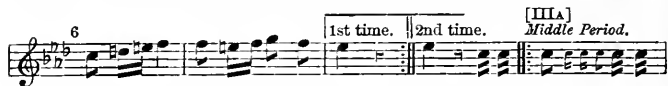
$\begin{Bmatrix} 4 \\ | m .re : m | s ., l : s .f | m .re .m | f . \underline{l}, s : f \end{Bmatrix}$

$\begin{Bmatrix} 8 \\ | m .s, f : m | r ., r : m .fe | s : - | \overset{p [IB.]}{s} ., l : s . \end{Bmatrix}$

$\begin{Bmatrix} 2 \\ | m .re : m | s ., l : s .f | m .re : m | \overset{f}{m} .ba, se : l \end{Bmatrix}$

$\begin{Bmatrix} 6 \\ | m .ba, se : l | l . \underline{se}, l : t .l | \overset{1st Time.}{s} : \overset{D.S.}{s} : \overset{2nd time.}{s} : .m, m \end{Bmatrix}$

[IA]. *Introduction.*





**112. The Dance Forms.**—The Dance is another applied Form, made to suit the rhythm of the dancers' feet. For common Country Dances, any tune will answer this purpose which has a sufficiently marked rhythm. But for Dances which have a distinct "figure" a definite number of measures is required.

**112b. The Waltz.**—This is a "round" Dance, in three-pulse measure. It makes much use of this kind of rhythm TAAfe | TAA TAA TAAfe | TAA TAA, or TAATAI | TAA -AA TAA | TAA -AA TAATAI | TAA -AA TAA | TAA -AA. Its Periods are of eight or of sixteen measures. See Gung'l's *Waltz*, p. 180. It is generally Three-fold. Some composers add an Introduction and a Coda, which are, of course, made very distinct from the Waltz itself. In "sets" of five Waltzes there is not necessarily any fixed relation between the melodies and keys of the different Waltzes. There must not, however, be any jar, and the last Waltz should remind the ear of the first.

**112c. The Mazurka.**—A Polish national Dance of lively style, in three-pulse measure, making much use of the rhythm | TAAfe TAA TAA.

**112d. The Redowa.**—A Bohemian Dance in slow three-pulse measure, having as a characteristic rhythm | TAAfe TAAfe TAA.

**112e. Polacca or Polonaise.**—A Polish Dance of sentimental style, in three-pulse measure, ending its phrases on the third pulse of the measure. A piece of music founded on this Form.

**112f. Saraband.** A Moorish dance for a single performer, slow and stately, in three-pulse measure, with emphasis on the second pulse of the measure.

**112g. Bolero or Cachuca.**—A Spanish Dancing-song in three-pulse measure, with castanets.

**112h. Chaconne or Passacaglio.**—A rather slow Dance in three-pulse measure, consisting generally of variations on a constantly recurring Bass.

**112j. Courante.**—An old French Dance, in three-pulse measure.

**112k. Farandoule.**—An exciting dance in six-pulse measure, from the South-east of France. Sometimes known as the Spanish Dance.

**112l. Tarantella.**—A lively Neapolitan Dance, in six-pulse measure, with a tambourine.

**112m. Forlana.**—A lively Venetian Dance, in six-pulse measure.

**112n. Fandango.**—A lively Spanish Dance, in three-pulse measure, accompanied by castanets and the guitar.

**112o. Jig, Gigue, and Giga.**—A lively Dance of a pastoral character, generally in six-pulse measure. With leaping.

**112p. Reel.**—A lively rustic Scotch Dance.

**112q. Minuet.**—An old majestic Dance, in three-pulse measure. It consists of two Periods, each containing eight measures, which are repeated. See Mozart's *Minuet*, p. 183. Classical music founded on the Minuet Form does not strictly follow these rhythmical measurements.

**112r. Galliard, Romanesca, Paspy, or Passa mezzo.**—An old Italian Dance, in three-pulse measure, the precursor of the Minuet, but more lively.

**112s. Kalamaika.**—A bright Hungarian Dance, in three-pulse measure.

**112t. Ländler.**—An old Styrian Dance of the Waltz kind, in three-pulse measure.

**112u. Monferina.**—A gay Piedmontese Dance, in six-pulse measure.

**112v. Polka.**—A Bohemian Dance, very lively, in two or four pulse measure, having the characteristic rhythm | TAAtefe TAA.

**112w. Schottische.**—A lively Dance, in two-pulse or four-pulse measure.

**112x. Quadrille.**—A Dance consisting of five movements or "figures" in two-pulse measure or in six-pulse measure beating twice. The first and third figures are in the following Form:—

IA, B (8 meas.) Dance. IIA, B (8) First Relief. IIIA, B (8) Return to Dance. IVA, B (8) Second Relief. VA, B (8) Return to Dance.

The second and fourth figures are in the following Form:—

IA, B (8) Dance. IIA, B (16) Relief. IIIA, B (8) Return to Dance.

The Form of the Finale is as follows:—

IA, B (16) Dance. IIA, B (16) Relief. IIIA, B (16) Return to Dance.

The first and third figures with their reliefs are played twice; the second and fourth figures with their reliefs are played four times.

112y. *Galop*.—A quick Dance, in two-pulse measure, often forming one movement in a "set" of Quadrilles.

112z. *Bouree*.—An old French Dance-tune, in four-pulse measure and lively style, commencing at the fourth pulse.

112aa. *Gavot*.—An old Dance-tune, in two-pulse or four-pulse measure. Lively but dignified in style, commencing at the half measure.

112bb. *Boutade*.—A French Dance, supposed to be impromptu.

112cc. *Branle or Braule*.—A gay French Dance-tune, in which the principal theme constantly occurs.

112dd. *Rigadoon*.—An old gay dance, generally in four-pulse measure.

112ee. *Saltarella or Sautouse, Siciliana*.—A dance in which leaping is introduced, in tripletted four-pulse measure.

112ff. *Strathspey*.—A Scotch dance, in two-pulse measure, in which the "Scotch-snap" (tafaa) is introduced.

## SOLDATEN LIEDER WALTZ.

KEY F.

(By permission.)

JOSEF GUNG'L.

$\left\{ \begin{array}{l} 1, t, l : s . : s' . \\ f \\ f : : \\ t, : : \\ s, : : \end{array} \right\}$	$\left\{ \begin{array}{l} 1, t, l : s . : s' . \\ f \\ f : : \\ t, : : \\ s, : : \end{array} \right\}$	$\left\{ \begin{array}{l} 1, t, l : s . : s' . \\ f \\ f : : \\ t, : : \\ s, : : \end{array} \right\}$	$\left\{ \begin{array}{l} s . : s' . : s . \\ \text{triplett} \\ : : \end{array} \right\}$
--	--	--	--

$\left\{ \begin{array}{l} 1, t, l : s . : l, t, l s . : s' . : s' . \\ p \\ : t : t : t : t \\ : s : s : s : s \\ s, : f : f s, : f : f \end{array} \right\}$	$\left\{ \begin{array}{l} 1, t, l : s . : l, t, l s . : s' . : s' . \\ : s . : s . \\ : t : t : t : t \\ : s : s : s : s \\ d, : m, : s, : d . : m : m \end{array} \right\}$
---	--

$\left\{ \begin{array}{l} f', s', f' : t . : f', s', f' t . : m' . : r' . \\ : t : t : t : t \\ : s : s : s : s \\ s, : r : r s, : f : f \end{array} \right\}$	$\left\{ \begin{array}{l} d' . : l' . : s' . \\ : l . : s . \\ : d' : d' : s : s \\ d : m : m \end{array} \right\}$	$\left\{ \begin{array}{l} fe' : - : s' \\ fe : - : s \\ sf \\ : d' : d' : l : s \\ d : re : m \end{array} \right\}$
--	---	---

$\left\{ \begin{array}{l} 1, t, l : s . : l, t, l s . : s' . : s' . \\ p \\ : t : t : t : t \\ : s : s : s : s \\ s, : f : f s, : f : f \end{array} \right\}$	$\left\{ \begin{array}{l} 1, t, l : s . : l, t, l s . : s' . : s' . \\ : s . : s . \\ : d' : d' : s : s \\ d, : m, : s, : \end{array} \right\}$
---	---

$\left\{ \begin{array}{l} s . : s' . : s' . \\ : s . : s . \\ : d' : d' : s : s \\ d : m : m \end{array} \right\}$	$\left\{ \begin{array}{l} C.t. \\ fe' t', d', t', f' . : l' . \\ : t : t : s : s \\ r s, : r : f \end{array} \right\}$	$\left\{ \begin{array}{l} s', l', s', m' . : l' . \\ s . : d' . : s . \\ d . : m . : d . \end{array} \right\}$
--	--	--

f.F. 1st Time.				D.C.	f.F. 2nd Time.			
f <sup>i</sup>	s <sup>i</sup>	f <sup>i</sup> :l	:	t	d <sup>i</sup> s	:	:	:
r <sup>i</sup>	:	r <sup>i</sup>	:	:	<i>p</i>			
l	:	f	:	r <sup>i</sup>				
f	:	r	:	s				
					m <sup>i</sup> t	:	:	:
					d <sup>i</sup> s	:	:	:

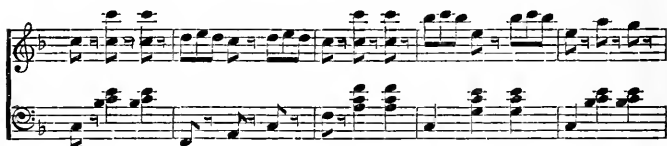
d	:-	:-	-	t <sub>1</sub>	:-	l <sub>1</sub>	s <sub>1</sub>	:-	:-	s <sub>1</sub>	:-	f <sub>1</sub>
m	m	m	m	m	f	f	f	f	f	f	f	f
d	d	d	d	d	t <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>
s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>
d <sub>1</sub>	:	:	d <sub>1</sub>	:	r <sub>1</sub>	:	:	r <sub>1</sub>	:	:	:	:

f	:-	:-	-	m	:-	r	d	:-	:-	d	:-	r
f	f	f	f	f	m	m	m	m	m	m	m	m
t <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>	d	d	d	d	d	d	d	d
s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	l <sub>1</sub>	l <sub>1</sub>	l <sub>1</sub>	l <sub>1</sub>	l <sub>1</sub>	l <sub>1</sub>	l <sub>1</sub>	l <sub>1</sub>
s <sub>2</sub>	:	:	s <sub>2</sub>	:	l <sub>2</sub>	:	:	l <sub>2</sub>	:	:	l <sub>2</sub>	:

ma	:-	:-	-	fe <sub>1</sub>	:-	fe <sub>1</sub>	s <sub>1</sub>	:-	:-	s <sub>1</sub>	:-	:-
ma	ma	ma	ma	ma	ma	ma	m	m	m	m	m	m
d	d	d	d	d	d	d	d	d	d	d	d	d
fe <sub>1</sub>	:	:	l <sub>1</sub>	:	:	:	s <sub>1</sub>	:	:	s <sub>1</sub>	:	:

s <sub>1</sub>	:-	s <sub>1</sub>	s <sub>1</sub>	:-	:-	:-	se <sub>1</sub>	l <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>
m	m	m	m	f	f	f	f	f	f	f	f	f
d	d	d	d	r	r	r	r	r	r	r	r	r
s <sub>1</sub>	:	:	s <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>	s <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>	t <sub>1</sub>

1st Time.				D.S.	2nd Time.			
d	:-	:-	:	s <sub>1</sub>	:-	m <sub>1</sub>	d	:
m	:	:	:	:	:	:	d	:
d	s <sub>1</sub>	m <sub>1</sub>	d <sub>1</sub>	:	:	:	d <sub>1</sub>	:



1st Time. || 2nd Time. ||

## MINUETTO.

MOZART.

KEY C.  
p [IA, B.]

s	„s	s	—	t, d <sup>1</sup> , t, d <sup>1</sup>	m	—	s	„s	s	—	de <sup>1</sup> , r <sup>1</sup> , de <sup>1</sup> , r
d	.m	s	.d <sup>1</sup>	s	.m	d	.s	m	.s	d	.s
d	—	—	—	—	—	d	—	—	—	t <sub>1</sub>	.r
										s	.t
										s	.r

5 *cres.*

f <sup>1</sup>	—	t	„s	s <sup>1</sup>	s <sup>1</sup>	se <sup>1</sup> , l <sup>1</sup> —	l <sup>1</sup> , f <sup>1</sup> —	f <sup>1</sup> , r <sup>1</sup> —
				d <sup>1</sup>	ta	l	:	
t <sub>1</sub>	.s	r	.s	f	.s	d <sup>1</sup>	d <sup>1</sup>	d <sup>1</sup>
t <sub>1</sub>	r	f	f	m	m	m	d <sup>1</sup>	—
							f	—
								t
								s
								f

8 D.C. S [IIA, B.]

s <sup>1</sup>	—	s <sup>1</sup> , f <sup>1</sup> , m <sup>1</sup> , r <sup>1</sup>	d <sup>1</sup>	:	l <sup>1</sup> , s <sup>1</sup> , l <sup>1</sup> , s <sup>1</sup>	t	t	l <sup>1</sup> , s <sup>1</sup> , l <sup>1</sup> , s <sup>1</sup>
s	l	t						
d <sup>1</sup>	—	f <sup>1</sup>	m <sup>1</sup>	:	f <sup>1</sup>	f <sup>1</sup>	:	:
m	f	s	d <sup>1</sup>	d	s	r <sup>1</sup>	r <sup>1</sup>	:
						s	s	:

3 *f*

d <sup>1</sup>	d <sup>1</sup>	l <sup>1</sup> , s <sup>1</sup> , l <sup>1</sup> , s <sup>1</sup>	f <sup>1</sup>	f <sup>1</sup>	m <sup>1</sup> , f <sup>1</sup> , f <sup>1</sup> , e <sup>1</sup> , s <sup>1</sup>	r <sup>1</sup>	—	t <sup>1</sup> „s <sup>1</sup>
m <sup>1</sup>	m <sup>1</sup>	:	r <sup>1</sup>	r <sup>1</sup>	:			
d <sup>1</sup>	d <sup>1</sup>	:	t	t	d <sup>1</sup>	t	:	:
s	s	:	s	s	s	s	s <sub>1</sub>	:

6 *dim.* *p* D.S. FINE.

d <sup>2</sup>	d <sup>2</sup>	d <sup>2</sup>	d <sup>2</sup> , l <sup>1</sup> —	l <sup>1</sup> , f <sup>1</sup> —	f <sup>1</sup> , r <sup>1</sup> —	s <sup>1</sup>	—	s <sup>1</sup> , f <sup>1</sup> , m <sup>1</sup> , r <sup>1</sup>	d <sup>1</sup>	:
d <sup>1</sup>	d <sup>1</sup>	d <sup>1</sup>	d <sup>1</sup>	:	:	s	l	t		
d <sup>1</sup>	d <sup>1</sup>	d <sup>1</sup>	d <sup>1</sup>	—	t	d <sup>1</sup>	—	f <sup>1</sup>	m <sup>1</sup>	:
s	s	se	l	—	s	m	f	s	d <sup>1</sup>	d
m	m	m	f	—	f	m	f	s		

§ [III<sub>A</sub>, B.] TRIO. *dol.*

$$\left\{ \begin{array}{l} \text{S} \\ \text{M} \\ \text{d} \\ \vdots \end{array} \right\} \left\{ \begin{array}{l} \text{m} \\ \text{d} \\ \vdots \end{array} \right\} \left\{ \begin{array}{l} \text{f.r} \\ \text{r.t}_i \\ \vdots \end{array} \right\} \left\{ \begin{array}{l} \text{l.s:s} \\ \text{f.m:m} \\ \vdots \end{array} \right\} \left\{ \begin{array}{l} \text{f.m} \\ \text{r.d} \\ \vdots \end{array} \right\} \left\{ \begin{array}{l} \text{sel:l.s:f.m} \\ \text{m.f:f.m:r.d} \\ \vdots \end{array} \right\} \left\{ \begin{array}{l} \text{r} \\ \text{t}_i \\ \vdots \end{array} \right\} \left\{ \begin{array}{l} \text{:r} \\ \text{:t}_i \\ \vdots \end{array} \right\}$$

6 sf p D.S.

{ r :— :m | s .f :f :m .r | l .s :s .m :f .r | d :  
t, :— :de | m .r :r :d .t, | f .m :m .d :r .t, |  
s, .s :fe.s :m .l | r :s :- .f | m :s :s, | d :d,

§ [IV<sub>A</sub>, R.][illegible]

6  
f.C. D.S. MEN. D.C.  
s<sub>r</sub> f : : m s f : f : m r l s : s m : f r d :  
m<sub>t</sub> t<sub>i</sub> : : de m r : r : d t<sub>i</sub> f m m d : r t<sub>i</sub>  
d<sub>s</sub> s<sub>i</sub> s : f e s : m l r : s : - f m : s : s<sub>i</sub> d : d<sub>i</sub>

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece in 3/4 time, with a key signature of one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the melody and bass line. The piece concludes with a final chord in the treble clef.

5 *eres.*

*p*



113. **The Variation Form.**—This is an instrumental Form. In the first Strain a certain tune or theme is played. In the second Strain the same tune is played with a *certain kind of Variation* either in the melody or in the accompaniment or both. In the third Strain the same tune is given with *another kind of Variation*, and so on. But to maintain the unity of the piece, the original air must always be heard, however wild the Variations, and the last Variation especially should make the Air distinct.

113b. *Examples.*—The means of "Variation" are very numerous. Some of them are suggested among the "developments" above, pp. 109, 110, at Nos. 13, 14, 15, 17, 19, 20, 21. It will be sufficient here to show the style of each Variation in the "Adagio" of Haydn's Third Quartet. The first Strain presents the theme with plain chords, thus—

KEY G.

(d :-r	m :r	f :m	r.t.:d
m <sub>1</sub> :-s <sub>1</sub>	d :t <sub>1</sub>	r :d	f <sub>1</sub> :m <sub>1</sub>
d <sub>1</sub> :	:	s <sub>1</sub> :s <sub>1</sub>	t <sub>2</sub> .r <sub>1</sub> :d <sub>1</sub>
d :	:	t <sub>1</sub> :d	s <sub>1</sub> :d <sub>1</sub>



In the first Variation the melody is given to the second violin, while the first violin plays a light and lively accompaniment above it full of pretty figures, the viola and violoncello being silent throughout, thus—

*Sempre piano.*

m <sub>1</sub> s <sub>1</sub> .d,m:s,d'.t,l	s,d'.m',d':t,s,t,d'de',r',f',t:r',d'.m',s	s,f.l,f:re,m.t,d)
d :-r	m :r	f :m
d :-r	m :r	f :m
d :-r	m :r	f :m



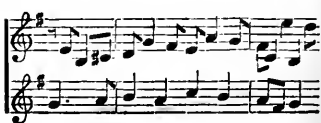
In the second Variation, the melody is given to the violoncello, the viola only entering occasionally, and the first and second violins play elegant accompaniments in which there is much syncopation, thus—

s:m.t <sub>1</sub> d.d:-t l:-s	-f:-m)
m <sub>1</sub> :-f <sub>1</sub> s <sub>1</sub> :f <sub>1</sub>  t <sub>1</sub> :d	t <sub>1</sub> .r:-d)
:	: s <sub>2</sub> :-
d :-r	m :r
f :m	r.t.:d



In the third Variation, the viola which was so quiet before, now takes the leading part. The violoncello is frequently absent. So also are the first and second violins. The effect is much lighter than the last variation, thus—

l <sub>1</sub> :m <sub>1</sub> .fe <sub>1</sub>	s <sub>1</sub> .d:-t <sub>1</sub>  l <sub>1</sub> .r:-d	f <sub>1</sub> :m <sub>1</sub>
:	: :	t <sub>1</sub> .l:-s
d :-r	m :r	f :m
:	: :	r.t.:d





In the fourth and last Variation, the melody is given again to the first violin, and the other instruments play an accompaniment, which at first carries the music into the minor mode, and afterwards produces a variety of transitional and chromatic effects, thus—



Some composers carry the "Variation Form" much further than this. They throw the theme into a new "Form," such as the Dance or the Fugue. It is not every theme that can be treated in such a way.

The following additional illustrations from Czerny's "School of Practical Composition" will be interesting to the student.

### KEY E $\flat$ . Theme.

### Variation by Incidentals.

<p><math>\{ \begin{array}{l} \text{m}_1 - \text{s} \quad \text{d}' \quad \text{d}' \quad \text{r}' \quad \text{d}' \quad \text{d}' \quad \text{t} \\ \text{m} \quad \text{m} \quad \text{f} \quad \text{m} \quad \text{m} \quad \text{r} \end{array} \right\}</math></p> <p><math>\{ \begin{array}{l} \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \\ \text{d} \quad \text{d} \quad \text{t}_1 \quad \text{d} \end{array} \}</math></p>	<p><math>\{ \begin{array}{l} \text{m}_1 - \text{s} \quad \text{d}' \text{ms} \text{d}' \text{td}' \text{r}' \text{fr}' \text{d}' \text{md}' \text{msd}' \text{td}' \text{r}' \text{rst} \\ \text{m} \quad \text{m} \quad \text{r} \quad \text{m} \quad \text{s} \quad \text{r} \end{array} \right\}</math></p> <p><math>\{ \begin{array}{l} \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \\ \text{d} \quad \text{d} \quad \text{t}_1 \quad \text{d} \end{array} \}</math></p>
--	--



### Canon.

### Tempo di Minuetto.

<p><math>\{ \begin{array}{l} \text{m}_1 - \text{s} \quad \text{d}' \\ \text{m}_1 - \text{s}_1 \quad \text{d} \end{array} \}</math></p> <p><math>\{ \begin{array}{l} \text{m}_1 - \text{s}_1 \text{d} \quad \text{m}_1 \text{r} \text{d} \text{t}_1 \text{d} \\ \text{m}_1 - \text{s}_2 \text{d}_1 \quad \text{m}_1 \text{r}_1 \text{d}_1 \text{t}_2 \text{d}_1 \end{array} \}</math></p>	<p><math>\{ \begin{array}{l} \text{m}_1 \text{s} \quad \text{d}' \quad \text{d}' \text{d}' \text{d}' \quad \text{d}' \quad \text{r}' \quad \text{d}' \quad \text{d}' \quad \text{t} \\ \text{m} \quad \text{m} \text{m} \text{m} \quad \text{m} \quad \text{f} \quad \text{m} \quad \text{m} \quad \text{r} \end{array} \}</math></p> <p><math>\{ \begin{array}{l} \text{d} \quad \text{s} \text{s} \text{s} \quad \text{s} \quad \text{s} \quad \text{s} \quad \text{s}_1 \text{s} \text{s} \text{s} \\ \text{d}_1 \quad \text{d} \text{d} \text{d} \quad \text{d} \quad \text{d} \quad \text{t}_1 \quad \text{d} \quad \text{s}_2 \text{s}_1 \text{s}_1 \text{s}_1 \end{array} \}</math></p>
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114. **The Rondo Form.**—The Rondo appears both as a vocal and an instrumental Form. This Form is distinguished for the beauty of its episodes. But its chief characteristic is the re-appearance or "coming round again" of a theme previously heard. It is essential that this re-appearance should be in the same key and mode, else it would form a Variation or Thematic

Development, rather than a Rondo. The Rondo may have one theme, two themes or three themes. But where more than one theme is used, for the sake of unity, the first or principal theme is made to "come round" more frequently than the others. The Rondo finds its *variety* in the beautiful runs and figures of its episodes, and its unity in the recurrence of its themes, and in the "places" of the rhythmic structure at which they occur. The one-theme Rondo is the most simple and the most common; the two-theme Rondo is that which is chiefly used for the Finale to a Sonata or Symphony. The character of the Rondo, like that of Repetition generally (see above, p, 97), is quiet and satisfying.

114b. *The One-theme Rondo.*—This is illustrated by "La Virginella"—a specimen of those old songs in which the theme was taken up by all the singers and the episodes sung (sometimes extemporized) by a single voice. This Rondo may be analysed thus—

- IA, B (8) Instrumental Introduction ,
- IC, D (8) Theme ,
- IE, F (8) First Episode, in 1st ♯ key ;
- IIA, B (8) Theme in original key ,
- IIc, D (8) Second Episode in Rel. Min. and 1st ♯ Min. ;
- IIIA, B (8) Theme in original key ,
- IIIC, D (8) Third Episode, with Reminiscence of Theme ;
- IIIE (6) Coda.

It is manifestly a Three-fold Form, and adopting the general rule that in Three-fold Forms the *second* great cadence is the principal dividing one, we must say that it is in the *fourth* Three-fold Form. See "Fourth cadence design," p. 124.

114c. *The Three-theme Rondo.*—This is illustrated by the Finale of Mozart's Sonata in A major. It is called a "Rondo alla Turca," and a long Coda in Turkish-drum style is omitted. The accompaniments also are omitted; they are almost entirely rhythmic chordal. The piece may be analysed thus—

- IA, B (16) Principal Theme, closing in 1st ♯ key ;
- IIA (8) First Episode in original key ,
- IIb (8) Principal Theme ,
- IIc (8) First Episode ,
- IID (8) Principal Theme ;
- IIIA, B (16) Second Theme in Major of same Tonic ;
- IVA, B (16) Third Theme in Rel. Min. of last key, closing in 1st ♯ ;

- VA (8) Second Episode in Major of Principal Tonic ,
- Vb Third Theme in Rel. Min. of last key ,
- Vc (8) Second Episode repeated ,
- Vd Third Theme repeated ;
- VI A, B (16) Second Theme ;
- VII A, B (16) Same as IA, B ;
- VIII A, B, C, D (32) Same as IIA, B, C, D ;
- IX A, B (16) Same as IIIA, B, with doubled rhythm .

The first Strain being repeated at the close, clearly shows us what is the *Strain*, and indicates that this Rondo is in *Three-fold Form*. As the relative major, corresponds in minor tunes to the first sharp key, we must describe it as in the *first* Three-fold Form. What we have called the third theme is very much like an episode in style, but as it is treated by repetition exactly in the same way as the principal theme is at first treated, and as it is to be expected, where there are three themes, that they should be in different keys or very different styles, we prefer to regard it as a third theme. It should be noticed that the first theme occurs (at beginning and in the middle) four times in the *first* Strain, and four times in the third Strain, making eight times; that the second theme occurs twice at the end of the first Strain, twice at the end of the second Strain, and twice at the end of the third Strain, making six times; and that the third theme occurs only four times, and that only in the *middle* Strain.

It must by no means be supposed that these forms are exactly followed in other Rondos. Unity and variety may blend their effects together in many other ways than these, even within the limits of a Rondo. For fuller information on the Rondo Form, see "Construction Exercises" and "Historical Specimens."

## LA VIRGINELLA.

KEY G. *Moderato.*

(Rondo).

[IA, B.] INSTRUMENTAL INTRODUCTION.

d :—	m : s	s . f : m . f   r :	m :—	f . r . m . d   r :— . m
d . s <sub>1</sub> : m . s <sub>1</sub>   d . s <sub>1</sub> : m . s <sub>1</sub>	t <sub>1</sub> . s <sub>1</sub> : r . s <sub>1</sub>   f . s <sub>1</sub> : r . s <sub>1</sub>	d . s <sub>1</sub> : m . s <sub>1</sub>   r . s <sub>1</sub> : d . s <sub>1</sub>	t <sub>1</sub> . s <sub>1</sub> : r . s <sub>1</sub>	

*a mezza voce.*

r :	d :—	m : s	l :— . t   d' : . l	s : m   r : s
	<i>p</i>		<i>poc. f</i>	<i>p</i>
t <sub>1</sub> . s <sub>1</sub> : r . s <sub>1</sub>	d <sub>1</sub> : s <sub>1</sub> . m <sub>1</sub>   d . s <sub>1</sub> : m . s <sub>1</sub>	d . s <sub>1</sub> : m . d   l . d : f . d	m . d : m . d   t <sub>1</sub> . r : t <sub>1</sub> . r	

[Ic, D.] <i>Theme.</i>				
d :—	:	d :—	m : s	s . f : m . f   r : . f   m :—
Vir - gins in		beau - ty re - sem -		
d :—	:	d . s <sub>1</sub> : m . s <sub>1</sub>   d . s <sub>1</sub> : m . s <sub>1</sub>	t <sub>1</sub> . s <sub>1</sub> : r . s <sub>1</sub>   f . s <sub>1</sub> : r . s <sub>1</sub>	d . s <sub>1</sub> : m . s <sub>1</sub>

f . r . m . d   r :— . m   r :	d :—	m : s	l :— . t   d' : . l
ble the rose,	Fear - ful by	du - ty	their
r . s <sub>1</sub> : d . s <sub>1</sub>   t <sub>1</sub> . s <sub>1</sub> : r . s <sub>1</sub>   t <sub>1</sub> . s <sub>1</sub> : r . s <sub>1</sub>	d <sub>1</sub> : s <sub>1</sub> . m <sub>1</sub>   d . s <sub>1</sub> : m . s <sub>1</sub>	d . l <sub>1</sub> : f . d   l . d : f . d	

7				D.t. [IE, F.] <i>First Episode,</i>			
s : m	r : s	d :—	:	s d' :—	d' : d'		
charms	to dis -	close,		Fair	as	the	
m . d : m . d   t <sub>1</sub> . r : t <sub>1</sub> . r	d . m : s <sub>1</sub> . d   m <sub>1</sub> . s <sub>1</sub> : d <sub>1</sub>	d f . d : l . d   f . d : l . d					

2 in 1st # key.			
r' . d' : t . d'	s :	r' :—	s :— . f   m :— . f   s :
morn - ing,	love - ly	as	day,
m . d : s . d   m . d : s . d	t <sub>1</sub> . s <sub>1</sub> : f . s <sub>1</sub>   r . s <sub>1</sub> : f . s <sub>1</sub>	d . s <sub>1</sub> : m . s <sub>1</sub>   s . s <sub>1</sub> : m . s <sub>1</sub>	

5

d' :—  m' :d'	l :- .t  d' :	d' :—  m' .r' :d' .t
Sweet as the	dawn - ing,	Smil - ing as
<u>s .d :m .d</u>   <u>s .d :m .d</u>	<u>l .d :f .d</u>   <u>l .d :f .d</u>	<u>s .d :s .m</u>   <u>s .f :m .r</u>

8 f.G. [IIA, B.] Theme in Original Key.

d' :—   :	r'd :—  m :s	s .f :m .f  r : .f
May.	Vir - gins in	beau - ty re-
d :—   :	r'd .s <sub>1</sub> :m .s <sub>1</sub>   d .s <sub>1</sub> :m .s <sub>1</sub>	t <sub>1</sub> .s <sub>1</sub> :r .s <sub>1</sub>   f .s <sub>1</sub> :r .s <sub>1</sub>

3

m :—  f .r :m .d	r :- .m  r :	d :—  m :s
sem - ble the	rose,	Fear - ful by
<u>d .s<sub>1</sub> :m .s<sub>1</sub></u>   <u>r .s<sub>1</sub> :d .s<sub>1</sub></u>	<u>t<sub>1</sub> .s<sub>1</sub> :r .s<sub>1</sub></u>   <u>t<sub>1</sub> .s<sub>1</sub> :r .s<sub>1</sub></u>	<u>.d<sub>1</sub> :s<sub>1</sub> .m<sub>1</sub></u>   <u>d .s<sub>1</sub> :m .s<sub>1</sub></u>

6

l :- .t  d' : .l	s :m  r :s	d :—   :
du - ty their	charms to dis -	close.
<u>d .l<sub>1</sub> :f .d</u>   <u>l .d :f .d</u>	<u>m .d :m .d</u>   <u>t<sub>1</sub> .r :t<sub>1</sub> .r</u>	<u>d .m :s<sub>1</sub> .d</u>   <u>m<sub>1</sub> .s<sub>1</sub> :d<sub>1</sub></u>

[IIc, D.] 2nd Episode in Rel. Min. and 1st # Min.

m :—  m :l	s .f :- .m  f :—	m :—  l :s
If we per -	plex them	while in their
<u>d .l :m .l</u>   <u>d .l<sub>1</sub> :m .l<sub>1</sub></u>	<u>r .l<sub>1</sub> :f .l<sub>1</sub></u>   <u>r .l<sub>1</sub> :f .l<sub>1</sub></u>	<u>d .l<sub>1</sub> :m .l<sub>1</sub></u>   <u>d .l<sub>1</sub> :m .l<sub>1</sub></u>

4 D.t. Lah is B.

s :f  m :	m <sup>l</sup> :—  r <sup>l</sup> :f <sup>l</sup>	m <sup>l</sup> :—  l :f <sup>l</sup>
prime,	Cares soon may	vex them, and
<u>t<sub>1</sub> .s<sub>1</sub> :r .s<sub>1</sub></u>   <u>d .s<sub>1</sub> :m .s<sub>1</sub></u>	<u>d<sup>f</sup> .r :l .r</u>   <u>f .r :l .r</u>	<u>.l<sub>1</sub> :d .l<sub>1</sub></u>   <u>m .l<sub>1</sub> :f .l<sub>1</sub></u>

7 [III<sub>A</sub>, B.] Theme in Orig. Key.  
f.G.

m <sup>l</sup> :d <sup>l</sup>  t :m <sup>l</sup>	l :—   :	r'd :—  m :s
short - en their	time.	Vir - gins in
<u>d .l :d .l</u>   <u>t<sub>1</sub> .se :t<sub>1</sub> .se</u>	<u>l :—   :</u>	<u>r'd .s<sub>1</sub> :m .s<sub>1</sub></u>   <u>d .s<sub>1</sub> :m .s<sub>1</sub></u>

2

{	<u>s . f : m . f</u>   <u>r : . f</u>   <u>m : —</u>   <u>f . r : m . d</u>   <u>r : — . m</u>   <u>r :</u>	}
	beau - ty re- sem - ble the rose,	
{	<u>t . s<sub>1</sub> : r . s</u>   <u>f . s<sub>1</sub> : r . s<sub>1</sub></u>   <u>d . s<sub>1</sub> : m . s<sub>1</sub></u>   <u>r . s<sub>1</sub> : d . s<sub>1</sub></u>   <u>t<sub>1</sub> . s<sub>1</sub> : r . s<sub>1</sub></u>   <u>t<sub>1</sub> . s<sub>1</sub> : r . s<sub>1</sub></u>	}

5

{	<u>d : —</u>   <u>m : s</u>   <u>l : — . t</u>   <u>d<sup>1</sup> : . l</u>   <u>s : m</u>   <u>r : s</u>	}
	Fear - ful by du - ty their charms to dis -	
{	<u>. d<sub>1</sub> : s<sub>1</sub> . m<sub>1</sub></u>   <u>d . s<sub>1</sub> : m . s<sub>1</sub></u>   <u>d . l<sub>1</sub> : f . d</u>   <u>l . d : f . d</u>   <u>m . d : m . d</u>   <u>t<sub>1</sub> . r : t<sub>1</sub> . r</u>	}

8

[II[C, D.]] 3rd Episode, with Reminiscence of Theme.

{	<u>d : —</u>   :   <u>l : —</u>   <u>d<sup>1</sup> : . l</u>   <u>s : —</u>   <u>d :</u>	}
	close, Fra - grance ex - hal - ing,	
{	<u>d . m<sub>1</sub> : s<sub>1</sub> . m<sub>1</sub></u>   <u>d . m<sub>1</sub> : s<sub>1</sub> . m<sub>1</sub></u>   <u>d . f<sub>1</sub> : l<sub>1</sub> . f<sub>1</sub></u>   <u>d . f<sub>1</sub> : l<sub>1</sub> . f<sub>1</sub></u>   <u>d . m<sub>1</sub> : s<sub>1</sub> . m<sub>1</sub></u>   <u>d . m<sub>1</sub> : s<sub>1</sub> . m<sub>1</sub></u>	}

3

{	<u>l : —</u>   <u>d<sup>1</sup> : . l</u>   <u>s : — . f</u>   <u>m :</u>   <u>d : —</u>   <u>m : s</u>	}
	Joy they im - part, Each sense re -	
{	<u>d . f<sub>1</sub> : l<sub>1</sub> . f<sub>1</sub></u>   <u>d . f<sub>1</sub> : l<sub>1</sub> . f<sub>1</sub></u>   <u>d . m<sub>1</sub> : s<sub>1</sub> . m<sub>1</sub></u>   <u>d . m<sub>1</sub> : s<sub>1</sub> . m<sub>1</sub></u>   <u>. d<sub>1</sub> : s<sub>1</sub> . m<sub>1</sub></u>   <u>d . s<sub>1</sub> : m . s<sub>1</sub></u>	}

6

{	<u>l : — . t</u>   <u>d<sup>1</sup> : . l</u>   <u>s : m</u>   <u>r : s</u>   <u>d : —</u>   :	}
	gal - ing, sweet pride of the heart.	
{	<u>d . l<sub>1</sub> : f . d</u>   <u>l :</u>   <u>m . d : m . d</u>   <u>t<sub>1</sub> . r : t<sub>1</sub> . r</u>   <u>d . m<sub>1</sub> : s<sub>1</sub> . m<sub>1</sub></u>   <u>d . m<sub>1</sub> : s<sub>1</sub> . m<sub>1</sub></u>	}

[III[E.]] Coda.

{	<u>l : —</u>   <u>d<sup>1</sup> . l : d<sup>1</sup> . l</u>   <u>s : d</u>   <u>m : s</u>   <u>l : —</u>   <u>d<sup>1</sup> . l : d<sup>1</sup> . l</u>	}
	<i>p</i> <i>f</i> <i>p</i>	
{	<u>d . f<sub>1</sub> : l<sub>1</sub> . f<sub>1</sub></u>   <u>d . f<sub>1</sub> : l<sub>1</sub> . f<sub>1</sub></u>   <u>d . m<sub>1</sub> : s<sub>1</sub> . m<sub>1</sub></u>   <u>d . m<sub>1</sub> : s<sub>1</sub> . m<sub>1</sub></u>   <u>d . f<sub>1</sub> : l<sub>1</sub> . f<sub>1</sub></u>   <u>d . f<sub>1</sub> : l<sub>1</sub> . f<sub>1</sub></u>	}

4

{	<u>s : d<sup>1</sup></u>   <u>l : d<sup>1</sup></u>   <u>l . s : f . m</u>   <u>r : s</u>   <u>d : —</u>   :	}
	<i>f</i>	
{	<u>d . m<sub>1</sub> : s<sub>1</sub> . m<sub>1</sub></u>   <u>d . f<sub>1</sub> : l<sub>1</sub> . f<sub>1</sub></u>   <u>m . s<sub>1</sub> : d . s<sub>1</sub></u>   <u>t<sub>1</sub> . r : t<sub>1</sub> . r</u>   <u>d : —</u>   :	}

## [Ia, B.] INSTRUMENTAL INTRODUCTION.

*Moderato.*  
a mezza voce.

5  
*p* *poc. f* *p* [Ic, D.] Theme.

2

6 [Ie, F.] First Episode in 1st sharp key.

3

7 [IIa, B.] Theme in original key.

4

8

[IIc, D.] *Second Episode in Rel. Min. and 1st sharp Min.*

5

[III A, B.]  
*Theme in original key.*

2



6

[III C, D.]  
*Third Episode with*

2

*reminiscence of Theme.*

6

[III E.] *Coda.*

2



## RONDO ALLA TURCA, FROM MOZART'S SONATA IN A MAJOR.

KEY C. Lah is A. *Allegretto alla Turca.*IA, B. *Principal Theme, closing in 1st Sharp Key.*

$$\{ : \overset{t}{l} . \overset{t}{se}, l \mid d^1 . : \overset{r^1}{d^1} : t, d^1 \mid m^1 . : \overset{f^1}{m^1} : re^1, m^1 \mid l^1 . \overset{t}{se}, l^1 : l^1 . \overset{t}{se}, l^1 \}$$

G.t.

$$\{ d^2 : l^1 . d^2 \mid \overset{s^1 l^1}{t^1 m^1}, r^1 : d^1 . r^1 \mid m^1 . r^1 : d^1 . r^1 \mid m^1 . r^1 : d^1 . t \mid \overset{f.C.D.C}{m^1} \parallel$$
§ IIA, C. *First Episode, in Original Key.*

$$\{ : m^1 . f^1 \mid s^1 . s^1 : s^1 . f^1, m^1 \mid r^1 . m^1 . f^1 \mid s^1 . s^1 : s^1 . f^1, m^1 \mid r^1 : d^1 . r^1 \}$$

$$\{ \overset{6}{m^1} . m^1 : \overset{f^1}{m^1} . r^1, d^1 \mid t : d^1 . r^1 \mid m^1 . m^1 : \overset{f^1}{m^1} . r^1, d^1 \mid t : \overset{t.II.B.D.}{l} . \overset{t}{se}, l \}$$
*Prin. Theme.*

$$\overset{10}{\{ d^1 . : d^1 . t, d^1 \mid m^1 . : m^1 . re^1, m^1 \mid l^1 . \overset{t}{se}, l^1 : l^1 . \overset{t}{se}, l^1 \}}$$

$$\overset{13}{\{ d^2 : l^1 . t^1 \mid d^2 . t^1 : l^1 . \overset{t}{se}, l^1 \mid m^1 : f^1 . r^1 \mid d^1 : t . \overset{tr}{lt} \mid \overset{D.S.}{l} \}}$$
§ IIIA, B. *Second Theme, in Major of same Tonic.*

$$\overset{A.t.m.l.f}{\{ : l^1 d^1 . r^1 \mid m^1 : d^1 . r^1 \mid m^1 . r^1 : d^1 . t \mid l . t : d^1 . r^1 \mid t . s \}}$$

$$\overset{5}{\{ : d^1 . r^1 \mid m^1 : d^1 . r^1 \mid m^1 . r^1 : d^1 . t \mid l . r^1 : t . s \mid d^1 \overset{D.S.}{\parallel} \}}$$
IVA, B. *Third Theme, in Rel. Min. of Last Key, closing in 1st ♯.*

$$\{ : m^1, f^1 : m^1, r^1 \mid d^1, r^1 . d^1, t : l, d^1 . t, l \mid se, l . t, se : m, ba . se, m \mid l, se, l . t : d^1, t . d^1, r^1 \}$$

$$\overset{5}{\{ \overset{E.t.}{m^1}, re^1, m^1, re^1 : m^1, f^1, m^1, r^1 \mid d^1, r^1 . d^1, t : l, d^1 . t, l \mid \overset{s^1 d^1}{s^1 d^1}, r^1, m^1, d^1 : l, t . d^1, l \}}$$

§ VA, C.

$$\overset{8}{\{ t, d^1 . r^1, t : se, l . t, se \mid \overset{f.A.D.S.}{m} \parallel s, f . m, r \mid d, r . m, f : s, l . t, d^1 \}}$$

$$\overset{3}{\{ d^1, t . l, s : s, f . m, r \mid d, r . m, f : s, l . t, d^1 \mid de^1 . r^1 : s, f . m, r \}}$$

$$\overset{6}{\{ d, r . m, f : s, l . t, d^1 \mid d^1, t . l, s : s, f . m, r \mid m, s . d, m : r, f . t, r \}}$$



9 V<sub>B</sub>, D. *Third Theme, in Rel. Min. of Last Key.*  
 { | d :m',f'.m',r | d',r'.d',t :l ,d'.t ,l | se,l .t ,se:m ,ba.se,m } }

12  
 { | l ,se.l ,t :d',t .d',r' | m',re'.m',re':m',re'.m',de' | f',m'.f',m' :f',m'.f',m' } }

15 D.S. § f VI<sub>A, B</sub>. *Second Theme*  
 { | f',m'.r',d':t ,d',r',t | d',r',m',d':se,l .t,se | l || d' .r' | m' :d' .r' } }

3  
 { | m' .r' :d' .t | l .t :d' .r' | t .s :d' .r' | m' :d' .r' } }

7 VII<sub>A, B</sub>. *Same as I<sub>A, B</sub>.*  
 { | m' .r' :d' .t | l .r' :t .s | d' || r'd'l.se,l | d' :d' .t,d' } D.S. s.d.f.C. L is A. r'

3  
 { | m' :m' .re',m' | l' .se',l' :l' .se',l' | d<sup>2</sup> :i' .d<sup>2</sup> } }

6 G.t.  
 { | t'm' .r' :d' .r' | m' .r' :d' .r' | m' .r' :d' .t | m' || f.C. D.S. s'l' d'r' }

§ VIII<sub>A, B, C, D</sub>. *Same as II<sub>A, B, C, D</sub>.*  
 { | m' .f' | s' .s' :s' .f',m' | r' :m' .f' | s' .s' :s' .f',m' | r' :d' .r' } }

6  
 { | m' .m' :m' .r',d' | t :d' .r' | m' .m' :m' .r',d' | t :l .se,l } }

10  
 { | d' :d' .t ,d' | m' :m' .re',m' | l' .se',l' :l' .se',l' } }

13  
 { | d<sup>2</sup> :i' .t' | d<sup>2</sup> .t' :i' .se' | l' .m' :f' .r' | d' :t .,lt | l || D.S. tr. }

§ IX<sub>A, B</sub>. *Same as III<sub>A, B</sub>, with doubled rhythm.*  
 A.t.m.l.  
 { | d,d',r,r' | m,m'. :d,d',r,r' | m,m',r,r':d,d'.t,t | l,l .t,t :d,d',r,r' | t,t .s,s } }

5  
 { | d,d',r,r' | m,m'. :d,d',r,r' | m,m',r,r':d,d'.t,t | l,l .r,r':t,t .s,s | d' || D.S. }

A long Coda in Turkish drum style is omitted.

## RONDO ALLA TURCA, FROM MOZART'S SONATA IN A MAJOR

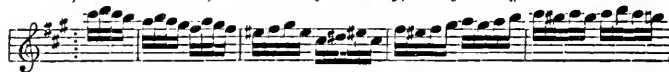
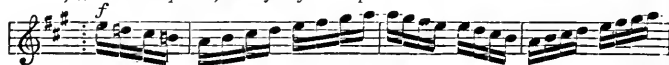
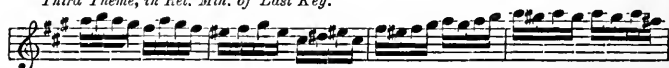
IA, B. *Principal Theme, closing in 1st Sharp Key.**Allegretto alla Turca.*

First Episode, in Original Key.

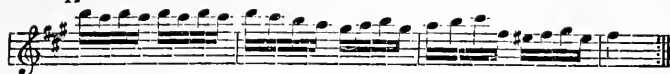
IIA, c.

9 IIB, D. *Prin. Theme.*

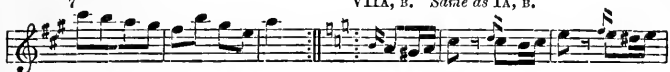
Second Theme, in Major of same Tonic.

IIIA, B. *Con spirito.*IVA, B. *Third Theme, in Rel. Min. of Last Key, closing in 1st ♯.*VA, c. *Second Episode, in Major of Principal Tonic.*10 *Third Theme, in Rel. Min. of Last Key.*

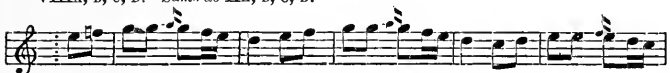
14

VIA, B. *Second Theme.*

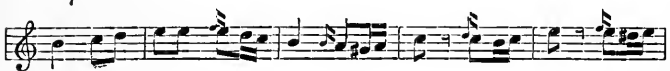
7

VIIA, B. *Same as IA, B.*

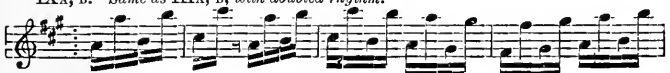
4

VIIIA, B, C, D. *Same as IIA, B, C, D.*

7



12

IXA, B. *Same as IIIA, B, with doubled rhythm.*

6



A long Coda in Turkish drum style is omitted.

115. **The Haydn or First Movement Form.**—The two great principles of beauty in Music, Variety and Unity, find their chief embodiments, the first in Episode, and the second in Thematic Development. Episode reaches its greatest perfection in the Rondo Form, and Thematic Development in the Fugue. There is so much Variety—so much Episode—in the Rondo Form, that it has to be counterbalanced by absolute sameness in the repetition of the Theme. There is so much Unity—so much Thematic Development—in the Fugue, that it has to be counterbalanced by a great number of contrivances to secure Variety. But there is a Form which *combines the two* principles of Episode and Thematic Development in the highest degree; and this we call, after its chief originator and propagator, the Haydn Form.

The Haydn Form has two Themes. The second generally differs from the first in being more song-like, and being in the first sharp key. An *Exposition*, or setting-forth, of these two Themes, set off by Episodes, and connected by Guides, is made in the first Strain of the Form. The second Strain is, in its first part, a *Thematic Development* of the two Themes; and in its second part, a *Recapitulation* of those Themes in the original key. Thus the *idea* of the Haydn Form is Three-fold—"Exposition—Development—Recapitulation." But its rhythmical structure is Two-fold, for the Exposition is repeated; and the Development and Recapitulation are, when repeated, repeated together. This Form should be closely studied, because it is used in nearly all instrumental Quartets, Sonatas, Overtures, and Symphonies. It is difficult to employ it in vocal music, because that does not offer sufficient scope for the Development, either in the ranges of the voices, or in the differences of quality or timbre, as in the string, wind and reed instruments; besides, it would be impossible to produce with voices that rapidity and delicacy of Episode which is so easily obtained from instruments.

115b. *Examples.*—Above is given the general outline of this Form. It should also be noticed that the principal theme, when first announced, commonly leads to a cadence in the new key or mode in which the second theme appears. This cadence produces the effects of incompleteness and expectancy, preparing the ear for the second theme. But in the Recapitulation, when it is desirable to bring the ear home to the principal key of the piece, the second theme is brought back to that principal key, by the first theme being made to close in it. Thus are produced the effects of completeness and satisfaction. It should also be noticed that all the devices of Introduction, Episode, Symphony, Guide, and Coda, (see above, pp. 118, 119) are freely used in all parts of the Form. The reason why Development and Recapitulation have to be repeated *together* is that, to repeat a Development would be ineffective, and to

repeat a Recapitulation without hearing again the various keys, motions, and other devices of the Development would be wearisome.

The First Movement in Beethoven's "Sonata in G Minor" will illustrate this Form, if the student bears in mind that where in minor mode music a *modulation* is made to the relative major, there in major mode music a *transition* would be made to the first sharp key. This piece may be analysed as follows:—

#### FIRST STRAIN.

- IA. First Theme goes into Rel. Maj., and Guide
- IB. Second Theme in Rel. Maj., first Episode, Guide, and second Theme
- IIA, B. Repetition of IA, B

#### SECOND STRAIN.

- IIIA. Second Theme in 1st ♯ key a 7th below and widened, Guide to Cadence, second Episode
- IIIB. Second Theme going into 1st ♯ key

- and Rel. Min. Guide, third Episode ;  
 IVa. Recapitulation of first Theme, not leaving the first key and mode, do. in left hand, fourth Episode, Guide ,  
 IVb. Second Theme in Minor mode, fifth Episode, imitating first, and extended, Second Theme in left hand ,  
 IVc. Coda going into Major.

It must not, however, be supposed that musical genius confines itself very precisely to the "lines of construction" thus drawn out. For example, the proper place for development in this Form is at the beginning of the second Strain. It is commonly reckoned enough in the first Strain to announce the subjects clearly, and to "set them off" by means of Episode, Symphony, Guide or Coda, and no one can be simpler or plainer than Haydn when he pleases. But in the Finale to his Symphony in D he chose to vary the Form which we have called by his name. There even the first Strain is full of development, as may be seen from the Finale printed below, and the Thematic Analysis above, p. 111. In so small a book it was impossible to make room for the second Strain of this Finale, but with the help of the note on p. 212, the student will be able to realize the following analysis.

#### FIRST STRAIN.

- IA. First Theme, do. repeated with D cadence, do. an octave higher ;  
 IB. First Episode ;  
 IIA. First Theme in 1st 2 key, do. in left hand, do. in Rel. Min., Guide, first Theme in prin. key, do. in Rel. Min., do in 1st ♯ key, Guide ;  
 IIB. Second Episode ;  
 IIIA. First Theme in 1st ♯ key, do. repeated ,  
 IIIB. Third Episode ;  
 IVA. Second Theme, Two-fold Figure, Guide ,  
 IVB. Fourth Episode, Coda ;—

#### SECOND STRAIN.

- IA. First phrase of first Theme in 1st ♯ key, with imitation of second phrase in Bass. Do. inverted and in prin. key, do. in 1st 2 key (left hand), first phrase of second Theme "shortened" and treated imitatively ,  
 IB. First Episode ,  
 IC. Imitation of second Episode of first Strain ;  
 IIA, B. Second Theme a step higher, do. in original key and in left hand, Guide, do. in 1st ♯ key ;  
 IIIA. First Theme in prin. key ,  
 IIIB. First Episode, beginning with repetition of Ib followed by a similar figure extended with transition ;  
 IVA. First Theme in prin. key, in left hand, with Guide ,  
 IVB. Second Episode like IIB in 1st ♯ key, and in higher octave followed by Figures and Guide like the close of IIIB ;  
 VA. Second Theme beginning in 1st 2

- key, going to prin. key, as in IVa ,  
 VB. Short Symphony preparing for first phrase of first Theme, imitated in lower octave, in left hand, in upper octave, and in 1st 2 key ,  
 VC, D. Episode of run-like Figures, Guide, &c. ;  
 VIA. First Theme complete followed by second part of the same four times ,  
 VIB. Chordal Coda

115c. *History*.—Philip Emanuel Bach and Schobert, in the early part of the eighteenth century, published Sonatas in which one or more of the movements corresponded in design with that above described. They employed two themes, and they exhibited them in Exposition, in Development, and in Recapitulation. They also employed the related keys in much the same way. Handel appears to have adopted this Form, or something like it, in some of his Italian opera songs, and our readers will notice how closely it is approached in "Every Valley," p. 156. The two themes are announced in the instrumental introduction, although the second is not in the first sharp key, and the first closes with a Dominant cadence instead of a first sharp cadence. Although this Exposition is brief, the Development in the vocal part is elaborate, and the Recapitulation in the nine measures of instrumental Coda is very complete. But it is generally acknowledged that the Form, as now received and approved, was developed and made known through all Europe by the genius of Haydn. He was closely followed by Mozart. And Beethoven brought the Form to its highest perfection.

115d. *Name of this Form*.—As this Form is chiefly used in Sonatas, it has been called the "Sonata Form," but as Sonatas have several movements, which may be in the Rondo Form, the Variation Form, or the Minuet Form, as well as this special Form, we do not know, when this phrase is used, whether the Form of the whole Sonata or only one movement is meant. This double meaning is very puzzling, even in the writings and conversations of musicians. Again, as this Form is commonly used for the *first* movement of a Sonata, it has been called the "First Movement" Form. But the Form is used sometimes for the last movement, and sometimes for other movements, and besides, it is not *always* used for the first movement, so that this title also is misleading. As Haydn is distinguished among all musicians for the study of the beautiful in Form, and as his well-known quartet music for stringed instruments was undoubtedly the means of making this particular Form so well known and so well understood as it is at present, everyone will know what we mean when we speak of this as the Haydn Form.

## FIRST MOVEMENT.

KEY B $\flat$ . Lah is G. *Andante*. M. 92. BEETHOVEN, Op. 49, No. 1.

[IA] 1st Theme.

$p$	$m_1$	$d$	$.l_1$	$:se_1$	$.l_1$	$mfp$	$r$	$:-$	$d$	$.l_1$	$:se_1$	$.l_1$	$mfp$	$f$	$:-$	
							$m_1$	$:-$						$l_1$	$:-$	
		$.m$	$:r$	$.d$			$t_1$	$.se_1$	$:l_1$	$.t_1$	$d$	$.m$	$:r$	$.d$		
		$.d$	$:t_1$	$.l_1$			$se_1$	$.m_1$	$:ba_1$	$.se_1$	$l_1$	$.d$	$:t_1$	$.l_1$	$r_1$	$.f_1$
															$:l_1$	$.r$

$5_1$	$m$	$se$	$:l$	$.m$	$r$	$.le$	$:t$	$.r$	$d$	$.l$	$:t_1$	$.f$	$l_1$	$.t_1$	$:se_1$	$.m_1$
	$d$			$.m$	$m$			$.m$	$m$		$:r$		$d$		$:t_1$	$.$
				$.d$	$se_1$			$.se_1$	$l_1$		$:r_1$		$m_1$		$:-$	$.$

$9$	$d$	$.l_1$	$:se_1$	$.l_1$	$mfp$	$r$	$:-$	$d$	$.l_1$	$:se_1$	$.l_1$	$fp$	$f$	$:-$	$.f$
						$m_1$	$:-$								
	$.m$	$:r$	$.d$			$t_1$	$.se_1$	$:l_1$	$.t_1$	$d$	$.m$	$:r$	$.d$		$.f_1$
	$.d$	$:t_1$	$.l_1$			$se_1$	$.m_1$	$:ba_1$	$.se_1$	$l_1$	$.d$	$:t_1$	$.l_1$	$r_1$	$:-$
															$.r_1$

$13$	$p$	$m$	$.r$	$:r$	$.d$	$Guide.$	$[IB.]$	$2nd$	$Theme.$
$cres.$	$rmf$	$derm$	$t,dr$				$dolce.$		
$-m$	$s,fe:l$	$s$	$.f$	$m$	$.r$	$:r$	$.d$	$d,t,l,s_1:fe,s,l,s_1$	$f$
$d$		$.s_1$	$l_1$	$.r$	$:l_1$	$.r$		$r$	$.t_1$
$m_1$		$.m_1$	$f_1$		$:fe_1$			$s_1$	$t,s,r,s:f,s,r,s$

$2$	$d$	$.m$	$:s$	$.s$	$f$	$.t$	$:t$	$.t$	$d$	$.m$	$:s$	$.s$	$f$	$.t$	$:t$	$.t$
	$m,s,d,s$	$:m,s$	$.d,s$	$.d,s$	$t,s,r,s$	$:f,s$	$.r,s$	$m,s,d,s$	$:m,s$	$.d,s$	$.d,s$	$t,s,r,s$	$:f,s$	$.r,s$	$.r,s$	$.r,s$

6 1st Episode.

$d$	$.r$	$:m$	$.d,r,m$	$f$	$.s$	$:l$	$t$	$.d,l$	$fe,s,l,s:s,f,m,r$	$re,m,f,m:s,f,m,r$
$cres.$										
$m,s,d,s$	$:ta,s$	$.d,s$	$.d,s$	$l,f,d,f$	$:f,f$	$.d,f$	$.d,f$	$s,m,d,m:s,f$	$.t,f$	$.t,f$
								$m$	$:$	
								$d$	$:$	

$10$	$d$	$.r$	$:m$	$.d,r,m$	$f$	$.s$	$:l$	$t$	$.r,d$	$.t,l$	$l,s,fe,s:t,l,s,f$	$f,m,fe,s:f,m,r$
$p$	$cres.$											
$m,s,d,s$	$:ta,s$	$.d,s$	$.d,s$	$l,f,d,f$	$:f,f$	$.d,f$	$.d,f$	$m,m,d,m:f,r$	$.l,r$	$.l,r$	$s,m,d,m:s,f$	$.t,f$

$14$	$d$	$.r$	$:m$	$.d,r,m$	$f$	$.s$	$:l$	$t$	$.r,d$	$.t,l$	$l,s,fe,s:t,l,s,f$	$f,m,fe,s:f,m,r$
$2nd$	$Theme.$											
$d$	$.r$	$:m$	$.d,r,m$	$f$	$.s$	$:l$	$t$	$.r,d$	$.t,l$	$l,s,fe,s:t,l,s,f$	$f,m,fe,s:f,m,r$	$D.C.$
$m,s,fe,s:l,s,f,m$	$r,s,f,s:r,s,f,s$	$m,s,fe,s:l,s,f,m$	$r,s,f,s:r,s,f,s$	$m,s,fe,s:l,s,f,m$	$r,s,f,s:r,s,f,s$	$m,s,fe,s:l,s,f,m$	$r,s,f,s:r,s,f,s$	$f$	$.m$	$.$		
$d$	$:$	$s$	$:$	$s$	$:$	$s$	$:$	$d$	$:-$	$.$		

f.F. [III.A.] Do, in 1st Key. Guide to Cadence.

<i>tr.</i> d, s <sub>1</sub>	r . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	<i>tr.</i> r . f <sub>1</sub> : f <sub>1</sub> . f <sub>1</sub>	<i>tr.</i> m <sub>1</sub> . s <sub>1</sub> : d . m	<i>p</i> r . f : t <sub>1</sub> s <sub>1</sub>
<i>sf</i>	<i>sf</i>	<i>sf</i> $\rightrightarrows$		l : f <sub>1</sub>
<i>tr.</i> d, s <sub>1</sub>	r . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	<i>tr.</i> r . f <sub>1</sub> : f <sub>1</sub> . f <sub>1</sub>	<i>tr.</i> m <sub>1</sub> . s <sub>1</sub> : d . m	f . r : r . t <sub>1</sub>
				f <sub>1</sub> : s <sub>1</sub>

5 2nd Episode.

d	:	m <sup>1</sup> .r <sup>1</sup> .d <sup>1</sup>	t	:	f <sup>1</sup> .m <sup>1</sup> .r <sup>1</sup>	d <sup>1</sup>	:	d <sup>2</sup> :t <sup>1</sup> ,d <sup>2</sup> .t <sup>1</sup> .l <sup>1</sup>	se;l <sup>1</sup> .s <sup>1</sup> .f <sup>1</sup> :m <sup>1</sup> .r <sup>1</sup> .l <sup>1</sup> .s <sup>1</sup>
s <sub>1</sub>	:			:					
m <sub>1</sub>	:			:					
d	.	m <sup>1</sup>	:m <sup>1</sup>	.	f <sup>1</sup>	:f <sup>1</sup>	.	s <sup>1</sup>	:s <sup>1</sup>
d <sub>1</sub>	.	d <sup>1</sup>	:d <sup>1</sup>	.	r <sup>1</sup>	:r <sup>1</sup>	.	m <sup>1</sup>	:m <sup>1</sup>
								l <sup>1</sup>	:t <sup>1</sup>
								f <sup>1</sup>	:s <sup>1</sup>

9

f <sup>1</sup>	.	m <sup>1</sup>	:	m <sup>1</sup> .r <sup>1</sup> .f <sup>1</sup> .m <sup>1</sup> .r <sup>1</sup> .d <sup>1</sup>	r <sup>1</sup> .d <sup>1</sup> .t . t	:	f <sup>1</sup> .m <sup>1</sup> .s <sup>1</sup> .f <sup>1</sup> .m <sup>1</sup> .r <sup>1</sup>	m <sup>1</sup> .r <sup>1</sup> .d <sup>1</sup> .d <sup>1</sup>	:	d <sup>2</sup> .t <sup>1</sup> .r <sup>2</sup> .d <sup>2</sup> .t <sup>1</sup> .l <sup>1</sup>
s <sup>1</sup>	.	s <sup>1</sup>	:			:				
d <sup>1</sup>	.	d <sup>1</sup>	:d <sup>1</sup>	.	r <sup>1</sup>	:r <sup>1</sup>	.	m <sup>1</sup>	:m <sup>1</sup>	

12 p [III.B.] 2nd Theme.

se;l <sup>1</sup> .s <sup>1</sup> .f <sup>1</sup> :m <sup>1</sup> .r <sup>1</sup> .f <sup>1</sup> .t	d <sup>1</sup>	:	r <sup>1</sup> .m <sup>1</sup>	f <sup>1</sup> .t	:	t . t
l <sup>1</sup>	:	f <sup>1</sup>				
f <sup>1</sup>	:	r <sup>1</sup>				
	:	s				

Guide.

m <sup>1</sup> .s <sup>1</sup> .fe;s <sup>1</sup> :l <sup>1</sup> .s <sup>1</sup> .f <sup>1</sup> .m <sup>1</sup>	r <sup>1</sup> .s <sup>1</sup> .f <sup>1</sup> .s <sup>1</sup> :r <sup>1</sup> .s <sup>1</sup> .f <sup>1</sup> .s <sup>1</sup>
d <sup>1</sup> ,	s

2 B<sub>7</sub>.t.

d <sup>1</sup>	:	.t .d <sup>1</sup>	r <sup>1</sup>	.se	:se	.se	l <sup>1</sup> r	:	.t .d <sup>1</sup>
									.t <sub>1</sub> .d
d <sup>1</sup> .m <sup>1</sup> .re <sup>1</sup> .m <sup>1</sup> :f <sup>1</sup> .m <sup>1</sup> .r <sup>1</sup> .d <sup>1</sup>	t .m <sup>1</sup> .r <sup>1</sup> .m <sup>1</sup> :t .m <sup>1</sup> .r <sup>1</sup> .m <sup>1</sup>	l <sup>1</sup> r .m .f .m :r .d .t <sub>1</sub> .l <sub>1</sub>							
	m <sub>1</sub> ,								

5 f Guide.

r <sup>1</sup>	.se	:se	.se	l	:t	r <sup>1</sup>	.d <sup>1</sup>	:t	.l
r	.se <sub>1</sub>	:se <sub>1</sub>	.se <sub>1</sub>	l <sub>1</sub>	:t <sub>1</sub>	r	.d	:t <sub>1</sub>	.l <sub>1</sub>
se <sub>1</sub> .m .t <sub>1</sub> .r	:r .m .t .m	d .m .l <sub>1</sub> .m :se <sub>1</sub> .m .t <sub>1</sub> .m	l <sub>1</sub> .m .d .m :f <sub>1</sub> .re.l <sub>1</sub> .re						

8 3rd Episode. Two-fold Fig.

se	:	m .re .m	l	:	m .re .m	t <sub>1</sub>	:	m .re .m
se <sub>1</sub>	:		d	:			:	
m <sub>1</sub> .m .se <sub>1</sub> .m :t <sub>1</sub> .m .se <sub>1</sub> .m	m <sub>1</sub> .m .l <sub>1</sub> .m :d .m .l <sub>1</sub> .m	m <sub>1</sub> .m .se <sub>1</sub> .m :t <sub>1</sub> .m .se <sub>1</sub> .m						

11 *Three-fold Fig.* *sf*

l	:	:	m .re,m	t <sub>1</sub>	:de	r	:-	.d
d	:	:						
m <sub>1</sub> ,m	.l <sub>1</sub> ,m	:d,m	.l <sub>1</sub> ,m	m <sub>1</sub> ,m .se <sub>1</sub> ,m	:m <sub>1</sub> ,m .le <sub>1</sub> ,m	m,m .le <sub>1</sub> ,m	:t <sub>1</sub> ,m .le <sub>1</sub> ,m	

14 *sf*

t <sub>1</sub>	.t	:de	.de'	r	.r'	:-	.d	t <sub>1</sub>	.t	:de	.de'
m <sub>1</sub> ,m .se <sub>1</sub> ,m	:m <sub>1</sub> ,m .le <sub>1</sub> ,m			m <sub>1</sub> ,m .le <sub>1</sub> ,m	:t <sub>1</sub> ,m .l <sub>1</sub> ,m			m <sub>1</sub> ,m .se <sub>1</sub> ,m	:m <sub>1</sub> ,m .le <sub>1</sub> ,m		

[IV.A.] 1st Theme.

17 *Guide.* *p* *mfp*

r	.r'	:re	.re'	m	.l <sub>1</sub>	:se <sub>1</sub>	.l <sub>1</sub>	r	:-		
m	:							m <sub>1</sub>	:-		
t <sub>1</sub>	:			.m	:r	.d		t <sub>1</sub>	.se <sub>1</sub>	:l <sub>1</sub>	.t <sub>1</sub>
m <sub>1</sub>	:			.d	:t <sub>1</sub>	.l <sub>1</sub>		se <sub>1</sub>	.m <sub>1</sub>	:ba <sub>1</sub>	.se <sub>1</sub>

3 *mfp*

d	.l <sub>1</sub>	:se <sub>1</sub>	.l <sub>1</sub>	f	:-	m	.se	:l	.m	r	.le	:t	.r
d	.m	:r	.d	l <sub>1</sub>	:-								
l <sub>1</sub>	.d	:t <sub>1</sub>	.l <sub>1</sub>	r <sub>1</sub>	.f <sub>1</sub>	:l <sub>1</sub>	.r	d	:	.m	m	:	.m
										.d	se <sub>1</sub>	:	.se <sub>1</sub>

7 *Do, in left hand.*

d	.l	:t <sub>1</sub>	.f	l <sub>1</sub>	.t <sub>1</sub> l <sub>1</sub> :se <sub>1</sub>	.m	.d'	.m	:t <sub>1</sub> ,m	.l <sub>1</sub> ,m		
m	:	r		d	:t <sub>1</sub>	.m			r	.d		
l <sub>1</sub>	:	r <sub>1</sub>		m <sub>1</sub>	:-	.			d'	.l	:se	.l

10

se,m	.re,m	:ba,se	.l	t	d',m	.m',m	:r',m	.d',m	t,s	.fe,s	:l	t	.d',r'
					.d',	:t	.l						
r'	:	:-			d'	.l	:se	.l	f'	:	:-		
m	:	:-							s	:	:-		

13 4th Episode.

m',s	.s',s	:f',s	.m',s	r',m	.d',m	:t,r	.l	d	t <sub>1</sub>	.f,m	:r,d	.t <sub>1</sub> ,l <sub>1</sub>
	.m',	:r',	.d',	t	.l	:se	.					
m'	:								f			
d'	.d'	:t	.d'	se	.l	:m	.f	r	:-	.re		

[IV.B.] Second Theme in Rel. Minor.

16 *Guide.* *p* *dolce.*

se <sub>1</sub> ,l <sub>1</sub> ,t <sub>1</sub> ,le <sub>1</sub> :t <sub>1</sub> ,de	.r	.se <sub>1</sub>	:se <sub>1</sub>	.se <sub>1</sub>	l <sub>1</sub>	.se <sub>1</sub>	.d	m'	.m			
m	:				se <sub>1</sub> ,m	.t <sub>1</sub> ,m	:r,m	.t <sub>1</sub> ,m	d,m	.l <sub>1</sub> ,m	:d,m	.l <sub>1</sub> ,m



$$\left\{ \begin{array}{l} \frac{3}{\underline{r^1 \text{ .se} : \text{se} \text{ .se}}} \mid \frac{\widetilde{\text{se}}}{\underline{l \text{ .d}^1 : m^1 \text{ .m}_1}} \mid \frac{r \text{ .se}_1 : \text{se}_1 \text{ .se}_1}{\underline{\text{se}_{1,m} \text{ .t}_{1,m} : r_{1,m} \text{ .t}_{1,m}}} \end{array} \right\}$$

5th Episode, imitating 1st used extended.

$$\left\{ \begin{array}{l} \frac{6}{\underline{l_1 \text{ .t}_1 : \text{de}_1 \text{ .t}_1, \text{de}}} \mid \frac{\widetilde{\text{de}}}{\underline{r \text{ .m} : f \text{ ,s .l ,f}}} \mid \frac{m \text{ .f ,m} : s \text{ ,f .m ,r}}{\underline{d_1 \text{ ,l}_1 \text{ ,m}_1 \text{ ,l}_1 : r_1 \text{ ,t}_1 \text{ .f}_1 \text{ ,t}_1}} \end{array} \right\}$$

$$\left\{ \begin{array}{l} \frac{9}{\underline{d \text{ .m} : r \text{ .d ,t}_1}} \mid \frac{\widetilde{\text{se}_1}}{\underline{l_1 \text{ .t}_1 : \text{de}_1 \text{ .t}_1, \text{de}}} \mid \frac{\widetilde{\text{de}}}{\underline{r \text{ .m} : f \text{ ,fe.s ,se}}} \end{array} \right\}$$

$$\left\{ \begin{array}{l} \frac{12}{\underline{l \text{ .t}^1 : \text{de}_1 \text{ .t}^1, \text{de}}} \mid \frac{\text{sf}}{\underline{r \text{ .m} : f \text{ ,fe.s ,se}}} \mid \frac{\text{sf}}{\underline{r \text{ .m} : f \text{ ,fe.s ,se}}} \end{array} \right\}$$

$$\left\{ \begin{array}{l} \frac{15}{\underline{f \text{ ,m .r ,d} : t_1 \text{ ,d .r ,se}_1}} \mid \frac{\text{sf}}{\underline{l_1 \text{ .l}^1 : \text{de}_1 \text{ .l}^1, \text{de}}} \mid \frac{\text{sf}}{\underline{r \text{ .m} : f \text{ ,fe.s ,se}}} \end{array} \right\}$$

18 2nd Theme in left hand.

$$\left\{ \begin{array}{l} \frac{18}{\underline{l_1 \text{ .m}_1 : m_1 \text{ .m}_1 : m_1 \text{ .m}_1}} \mid \frac{\text{sf}}{\underline{r_1 \text{ .r}_1 : r_1 \text{ .r}_1 : r_1 \text{ .r}_1}} \mid \frac{\text{sf}}{\underline{l_2 \text{ .l}_2 : l_2 \text{ .l}_2 : l_2 \text{ .l}_2}} \mid \frac{\text{sf}}{\underline{r_1 \text{ .se}_2 : \text{se}_2 \text{ .se}_2}} \end{array} \right\}$$

22 [IVc.] Coda going into Major.

$$\left\{ \begin{array}{l} \frac{22}{\underline{l_1 \text{ .m}_1 : m_1 \text{ .m}_1 : m_1 \text{ .m}_1}} \mid \frac{\text{sf}}{\underline{r_1 \text{ .r}_1 : r_1 \text{ .r}_1 : r_1 \text{ .r}_1}} \mid \frac{\text{sf}}{\underline{l_2 \text{ .l}_2 : l_2 \text{ .l}_2 : l_2 \text{ .l}_2}} \mid \frac{\text{sf}}{\underline{r_1 \text{ .se}_2 : \text{se}_2 \text{ .se}_2}} \end{array} \right\}$$

$$\left\{ \begin{array}{l} \frac{3}{\underline{r_1 \text{ .l}_2 : \text{se}_2 \text{ .f}_2}} \mid \frac{\text{sf}}{\underline{l_2 \text{ .m}_2 : \text{se}_2 \text{ .f}_2}} \mid \frac{\text{sf}}{\underline{d_{e_2} \text{ .r}_2 : \text{se}_2 \text{ .f}_2}} \mid \frac{\text{sf}}{\underline{l_2 \text{ .m}_2 : l_2 \text{ .m}_2}} \mid \frac{\text{sf}}{\underline{l_2 \text{ .l}_2 : l_2 \text{ .l}_2}} \end{array} \right\}$$

[IA.] 1st Theme.  
Andante.  $\text{♩} = 92$ .

Goes into Rel. Maj.

[III.A.] do. in 1st 2 key.  
tr. tr. tr.

Guide to Cadence.

2nd Episode.



## 4th Episode.

12 *cres - cen - do.* *f* *p* *Guide.*

[IV B.]

## 2nd Theme in Rel. Minor.

*dolce.*

## 5th Episode, imitating 1st used extended.

6

11 *f* *sf* *p*

## 2nd Theme in left hand.

16 *pp* *sf*

[IVc.] Coda going into Major.

21 *sf* *sf* *pp*

2

## FINALE TO SYMPHONY IN D.

KEY D. *Allegro con spirito.*

HAYDN.

[I.A.]

S. First Theme.

$\rho$	s :   :   :	s : f   r : —   f : m   d : —
d	— : —   — : —   — : —   — : —	d : —   — : —   — : —   — : —
d <sub>1</sub>	— : —   — : —   — : —   — : —	d <sub>1</sub> : —   — : —   — : —   — : —

5.

Do., repeated with D Cad.

s : s <sub>1</sub>   r <sub>1</sub> : r <sub>1</sub> m <sub>1</sub> > d <sub>1</sub> : —   r <sub>1</sub> : —	s : f   r : —   f : m   d : —
d : —   — : —   — : —   — : —	d : —   — : —   — : —   — : —
d <sub>1</sub> : —   — : —   — : —   — : —	d <sub>1</sub> : —   — : —   — : —   — : —

9.

 $\rho$  Do., Octave Higher.

s : s <sub>1</sub>   r <sub>1</sub> : r <sub>1</sub> m <sub>1</sub> > d <sub>1</sub> : —   d <sub>1</sub> : —	s <sub>1</sub> : f <sub>1</sub>   r <sub>1</sub> : —   f <sub>1</sub> : m <sub>1</sub>   d <sub>1</sub> : —
d : —   — : —   — : —   — : —	t : —   — : —   d <sub>1</sub> : —   :
d <sub>1</sub> : —   — : —   — : —   — : —	f : —   — : r   m : —   — : s
	d : —   — : —   d : —   — : —

13

s : s   r <sub>1</sub> : r <sub>1</sub> m <sub>1</sub> > d <sub>1</sub> : —   r <sub>1</sub> : —	s <sub>1</sub> : f <sub>1</sub>   r <sub>1</sub> : —   f <sub>1</sub> : m <sub>1</sub>   d <sub>1</sub> : —
t : t <sub>1</sub> >	t : —   — : —   d <sub>1</sub> : —   :
f <sub>1</sub> m <sub>1</sub> : f <sub>1</sub> s   f : —   m : —   r : —	f : —   — : r   m : —   — : s
d : —   — : —   d : —   — : —	d : —   — : —   d : —   — : —

17

f [I.B.]\* Two-fold Figure, like Theme.

s : s   r <sub>1</sub> : r <sub>1</sub> m <sub>1</sub> > d <sub>1</sub> : —   d <sub>1</sub> : —	l <sub>1</sub> : l <sub>1</sub>   f <sub>1</sub> : f <sub>1</sub> l <sub>1</sub> > s <sub>1</sub> : s <sub>1</sub>   m <sub>1</sub> : m <sub>1</sub> s <sub>1</sub> >
t : t <sub>1</sub> >	f <sub>1</sub> : f <sub>1</sub>   m <sub>1</sub> : m <sub>1</sub>
	d <sub>1</sub> : d <sub>1</sub>   d <sub>1</sub> : d <sub>1</sub>
f <sub>1</sub> m <sub>1</sub> : f <sub>1</sub> s   f : —   m : —   d <sub>1</sub> : —	l : l   s : s
d : —   — : —   d : —   — : —	f : f   m : m
	d : d   :   d : d   :

3

Three-fold Figure.

l <sub>1</sub> : l <sub>1</sub>   f <sub>1</sub> : f <sub>1</sub> l <sub>1</sub> > s <sub>1</sub> : s <sub>1</sub>   m <sub>1</sub> : m <sub>1</sub> s <sub>1</sub> >	f <sub>1</sub> m <sub>1</sub> : r <sub>1</sub> f <sub>1</sub> > m <sub>1</sub> : r <sub>1</sub>   d <sub>1</sub> : m <sub>1</sub> >
f <sub>1</sub> : f <sub>1</sub>   d <sub>1</sub> : d <sub>1</sub>	
d <sub>1</sub> : d <sub>1</sub>	
l : l	s : s
f : f	r : r
d : d	t <sub>1</sub> : t <sub>1</sub>
	d : d

\* Two Figures and a Run making the first Episode.

6

$r^1.d^1:t^1.l^1$	$s.s^1:l^1.s^1$	$f^1.m^1:r^1.f^1$	$m^1.r^1:d^1.m^1$	$r^1.d^1:t^1.l^1$	$s.s^1:l^1.s^1$
$\cdot$	$\cdot$	$\cdot$	$\cdot$	$\cdot$	$\cdot$
$s:s$		$s:s$		$s:s$	
$r:r$	$\cdot$	$r:r$	$\cdot$	$r:r$	$\cdot$
$t:t$	$s$	$t:t$	$m$	$t:t$	$s$
$s:s$	$s$	$t:t$	$d$	$s:s$	$s$

### Breaking into a Run.

$$\left\{ \begin{array}{l} \overset{9}{f^1, m^1 : r^1, f^1} \mid \overset{1}{m^1, r^1 : d^1, m^1} \mid r^1, d^1 : t^1, l^1 \mid s^1, f^1 : m^1, r^1 \mid d^1 : - \mid - : - \\ s^1 : - : - \mid \\ s^1 : s^1 : - : - \mid \\ r^1 : r^1 : - : - \mid \\ t^1 : t^1 : - : - \mid \\ t^1 : t^1 : d^1 : s^1, f^1 : m^1, r^1 \mid d^1, d^1 : d^1, d^1 \mid d^1, d^1 : d^1, d^1 \end{array} \right\}^f$$

12 *fz f. G. [IIA.] 1st Theme in 1st b Key.*

—	—	—	—	$\overset{d}{s}$	$\overset{f}{r}$	—	$\overset{f}{m}$	$\overset{d}{d}$	—
				$\overset{s}{r}$			$\overset{d}{d}$	:	
				$\overset{d}{s}_1$			$\overset{s}{s}_1$	:	
				$\overset{t}{a} \overset{f}{f}$	$\overset{f}{f}$	$\overset{f}{f}$	$\overset{fz}{fz}$		
				$\overset{s}{r}$	$\overset{r}{r}$	$\overset{r}{r}$	$\overset{m}{m}$	$\overset{m}{m}$	$\overset{m}{m}$
$\overset{d}{d}_1$	$\overset{d}{d}_1$	$\overset{d}{d}_1$	$\overset{d}{d}_1$	$\overset{m}{t}_1$	$\overset{s}{s}_1$	$\overset{s}{s}_1$	$\overset{d}{d}_1$	$\overset{s}{s}_1$	$\overset{d}{d}_1$

3 Do., in left hand.

t <sub>1</sub>	d	r	m	f	s	l	t	d'	r'	m'	f'	s'	s'	m	b	a	s	e	l	t	d'	r'	m'
s	:	f		r	:	—		f	:	m		d	:	—	fz								
r	:	—		t	:	—		d	:	—		d	:	—	m	:	r		t	:	—		
s <sub>1</sub>	:	—		s <sub>1</sub>	:	—		s <sub>1</sub>	:	—		s <sub>1</sub>	:	—	d	:	t		s <sub>0</sub>	:	—		

[illegible]

9  
A.t. In 1st.  $\sharp$  Key.

r's	:f	l	:s	f	:m	d'	:d	d'	:r	d'	:m
m l,	:—	r	:—	s,	:	d	:	d	:	d	:
fz											
t m	:r	t,	:—	r	:d		:m,		:f,		:s,
t m,	:r,	t,	:—	r,	:d,		:m,		:f,		:s,

Guide.

## 12

E.t. [II B.]\* *Two-fold Fig.*

{ d<sup>1</sup> : f | d<sup>1</sup> : m | d<sup>1</sup> : r | d<sup>1</sup> : df | m : d<sup>1</sup> . t | d<sup>1</sup> : d<sup>1</sup> . t  
 d : | d : | d : | : | : m : f | m : m . f  
 : l<sub>1</sub> | : s<sub>1</sub> | : f<sub>1</sub> | : fe t<sub>1</sub> | d : s | s : s  
 : l<sub>2</sub> | : s<sub>2</sub> | : f<sub>2</sub> | : fe t<sub>2</sub> | d<sub>1</sub> : d | d : d

2

$$\left\{ \begin{array}{l} \begin{array}{c} \overset{2}{d'} \\ m \end{array} \begin{array}{c} :- \\ :- \end{array} \begin{array}{c} |r'| \\ |f| \end{array} \begin{array}{c} :- \\ :- \end{array} \begin{array}{c} d' \\ m \end{array} \begin{array}{c} :d' . t \\ :m . f \end{array} \begin{array}{c} |d' \\ |m \end{array} \begin{array}{c} :d' . t \\ :m . f \end{array} \begin{array}{c} d' \\ m \end{array} \begin{array}{c} :- \\ :- \end{array} \begin{array}{c} |^{aa}a : s . f \\ | \end{array} \\ \begin{array}{c} s \\ d \end{array} \begin{array}{c} :- \\ :- \end{array} \begin{array}{c} |s| \\ |t_1| \end{array} \begin{array}{c} :- \\ :- \end{array} \begin{array}{c} s \\ d \end{array} \begin{array}{c} :s \\ :d \end{array} \begin{array}{c} |s| \\ |d| \end{array} \begin{array}{c} :s \\ :d \end{array} \begin{array}{c} s \\ d \end{array} \begin{array}{c} :- \\ :- \end{array} \begin{array}{c} |^{fz}f : - \\ |ra : - \end{array} \end{array} \right\}$$

5

5

m	$\frac{d^1.t}{m.f}$	$\frac{d^1}{m}$	$\frac{d^1.t}{m.f}$	$\frac{d^1}{m}$	:-	$\frac{r^1}{f}$	:-	$\frac{d^1}{m}$	$\frac{d^1.t}{m.f}$	$\frac{d^1}{m}$	$\frac{d^1.t}{m.f}$	$\frac{d^1}{m}$	:-	$\frac{t^1 a:s.f}{f^z}$
s	s	s	s	s	:-	s	:-	s	s	s	s	s	:-	$\frac{f^z}{f}$
d	d	d	d	d	:-	t	:-	d	d	d	d	d	:-	ra

9

f. A.

*Guide.*

[III<sub>A</sub>.] **1st Theme.**

$$\left. \begin{array}{l} \text{I. A.} \\ d's : - \quad | - : - \\ \rho \\ m_t : s \quad | s : s \\ d_s : \quad | : s \end{array} \right\} \begin{array}{l} \text{Galle.} \\ r^1 : - \quad | - : - \\ t : - \quad | - : - \\ s : - \quad | - : - \\ f : - \quad | - : - \\ s : s \quad | s : s \\ s : s \quad | s : s \end{array} \left. \begin{array}{l} \text{III. A.} \\ m^1 : - \quad | - : - \\ d^1 : - \quad | - : - \\ s : - \quad | - : - \\ \rho \\ m_s : m_s \quad | m_s : m_s \\ d : d \quad | d : d \end{array} \right\} \left. \begin{array}{l} \text{IV. A.} \\ s^1 : f^1 \quad | r^1 : - \\ t : - \quad | - : - \\ f : - \quad | - : - \\ \rho \\ s : s \quad | s : s \\ f.d : f.d \quad | f.d : r.d \end{array} \right\}$$

2 in 1st # Key.

*Do., Repeated.*

2 in 1st Key. Do., Repeated.

$\left\{ \begin{array}{l} f^{\cdot} : m^{\cdot}   d^{\cdot} : - \\ d^{\cdot} : -   : \\ s : -   \\ fz \quad p \end{array} \right.$	$\left\{ \begin{array}{l} s : s   r^{\cdot} : r^{\cdot} m^{\cdot}   d^{\cdot} : -   r^{\cdot} : - \\ t : t. \\ fz \\ s : s.   s. : \\ f.m : f.s   \\ m.d : m.d   m.d : m.d \end{array} \right.$	$\left\{ \begin{array}{l} s^{\cdot} : f^{\cdot}   r^{\cdot} : - \\ t : -   - : - \\ fz \quad p \\ s : s.   s. : s. \\ s : s.   s. : \\ f.d : f.d   f.d : r.d \end{array} \right.$
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6

### *A Repetition.*

6 *A Repetition.*

f' : m'   d' : —	s : s   r' : r' m'   d' : —   r' : —	s : s   r' : r' m'
d' : —	t : t.	t : t.
s : —		
<i>fz</i>	<i>fz</i>	<i>p</i>
s. : s.   s. : s.	f. m. f. s   f : f	s. : s.   s. : s.
m. d. m. d. m. d. m. d.	d : —   f. d. f. d	m. d. m. d. r. d. r. d.
		d : —   f. d. f. d

- **Making, with the Guide, the second Episode.**

- Making, with Runs, Figures, and Guides, the third Episode.





**6** *Coda, made from the 2nd phrase of the 1st theme.*

$\left\{ \begin{array}{l} \dot{f} : \dot{l} \cdot s : \dot{r} : \dot{f} \cdot m \\ \dot{l} : \dot{f} : \dot{d} : \dot{t} : \end{array} \right.$	$\left\{ \begin{array}{l} \dot{d}' : \dot{r}' : \dot{s} : \dot{s} : \dot{s} : \dot{l} \cdot \dot{t} : \dot{d}' : \dot{r}' : \dot{s}' : \\ \dot{d} : \dot{r} : \dot{f} z \\ \dot{d} : \dot{r} : \dot{f} z \end{array} \right.$	$\left\{ \begin{array}{l} \dot{s} : \dot{s} : \dot{s} : \dot{l} \cdot \dot{t} : \dot{d}' : \dot{r}' : \dot{s}' : \\ \dot{d} : \dot{r} : \dot{f} z \\ \dot{d} : \dot{r} : \dot{f} z \end{array} \right.$	$\left\{ \begin{array}{l} \dot{s} : \dot{s} : \dot{s} : \dot{l} \cdot \dot{t} : \dot{d}' : \dot{r}' : \dot{s}' : \\ \dot{d} : \dot{r} : \dot{f} z \\ \dot{d} : \dot{r} : \dot{f} z \end{array} \right.$
---	---	---	---

**10**

$\left\{ \begin{array}{l} \dot{s} : \dot{s} : \dot{s} : \dot{l} \cdot \dot{t} : \dot{d}' : \dot{r}' : \dot{s}' : \\ \dot{d} : \dot{r} : \dot{f} z \\ \dot{d} : \dot{r} : \dot{f} z \end{array} \right.$	$\left\{ \begin{array}{l} \dot{s} : \dot{s} : \dot{s} : \dot{l} \cdot \dot{t} : \dot{d}' : \dot{r}' : \dot{s}' : \\ \dot{d} : \dot{r} : \dot{f} z \\ \dot{d} : \dot{r} : \dot{f} z \end{array} \right.$	$\left\{ \begin{array}{l} \dot{s} : \dot{s} : \dot{s} : \dot{l} \cdot \dot{t} : \dot{d}' : \dot{r}' : \dot{s}' : \\ \dot{d} : \dot{r} : \dot{f} z \\ \dot{d} : \dot{r} : \dot{f} z \end{array} \right.$	$\left\{ \begin{array}{l} \dot{s} : \dot{s} : \dot{s} : \dot{l} \cdot \dot{t} : \dot{d}' : \dot{r}' : \dot{s}' : \\ \dot{d} : \dot{r} : \dot{f} z \\ \dot{d} : \dot{r} : \dot{f} z \end{array} \right.$
---	---	---	---

**14**

$\left\{ \begin{array}{l} \dot{s} : \dot{s} : \dot{s} : \dot{l} \cdot \dot{t} : \dot{d}' : \dot{r}' : \dot{s}' : \\ \dot{d} : \dot{r} : \dot{f} z \\ \dot{d} : \dot{r} : \dot{f} z \end{array} \right.$	$\left\{ \begin{array}{l} \dot{s} : \dot{s} : \dot{s} : \dot{l} \cdot \dot{t} : \dot{d}' : \dot{r}' : \dot{s}' : \\ \dot{d} : \dot{r} : \dot{f} z \\ \dot{d} : \dot{r} : \dot{f} z \end{array} \right.$	$\left\{ \begin{array}{l} \dot{s} : \dot{s} : \dot{s} : \dot{l} \cdot \dot{t} : \dot{d}' : \dot{r}' : \dot{s}' : \\ \dot{d} : \dot{r} : \dot{f} z \\ \dot{d} : \dot{r} : \dot{f} z \end{array} \right.$	$\left\{ \begin{array}{l} \dot{s} : \dot{s} : \dot{s} : \dot{l} \cdot \dot{t} : \dot{d}' : \dot{r}' : \dot{s}' : \\ \dot{d} : \dot{r} : \dot{f} z \\ \dot{d} : \dot{r} : \dot{f} z \end{array} \right.$
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"DESCRIPTION" OF SECOND STRAIN. (See Analysis, p. 199.)

NOTE.—The Finale contains, in its second part, very little that is not simple Thematic Development of the first part. Let the student obtain a copy, and test the truth of the following description. The figures give the numbers of the measures.

IA, B, C.

- 1 to 7. First phrase of first theme, in 1st ♯ key, with imitation of second phrase in bass. The same inverted, and in principal key. The same in 1st ♭ key, in left hand.
- 8 to 10. First phrase of second theme "shortened" and treated imitatively.
- 11 to 20. Runs with chords, as in IIb,\* and guide, but in another key.
- 21 to 36. Figures not related to the preceding, but imitated in M. 169 to 174.
- 37 to 48. Imitation of second episode a step higher.

IIA, B.

- 49 to 76. Second theme a step higher. The same in the original key and in the left hand, with guide. The same in the 1st ♯ key.

IIIA, B.

- 77 to 84. First theme, in principal key.
- 85 to 102. First episode, beginning with repetition of Ia, which is followed by a similar figure extended with transition.

IVA, B.

- 103 to 113. First theme in principal key, in left hand, with guide, like IIA, 11 to 13.
- 114 to 128. Second episode, like IIB, in 1st ♯, not 2nd ♯ key, but in higher octave, followed by figures and guide like the close of IIb.

VA, B, C, D.

- 129 to 146. Second theme beginning in 1st ♭ key, going to principal key, as in IVA.
- 147 to 149. Short symphony, preparing and enhancing by its bright rhythm and its *fe* the effect of what follows.
- 150 to 163. First phrase of first theme imitated in lower octave, in left hand, in upper octave, and in 1st ♭ key.
- 164 to 168. Figures forming a guide.
- 169 to 174. Run-like figures, as in meas. 25, &c., but in minor mode of key F.
- 175 to 192. Guide like IIA, meas. 11, &c., breaking into run-like figures and chords like IIb, meas. 13, &c.

VIA, B.

- 193 to 208. First theme complete, followed by second part of the same four times.
- 209 to 216. Chordal coda.

\* These numbers refer to the Periods of the first Strain.

[IA.]

*Allegro con spirito.*

*p*

8

*p*

[IB.]

14

*f*

2

6

10

[IIA.]

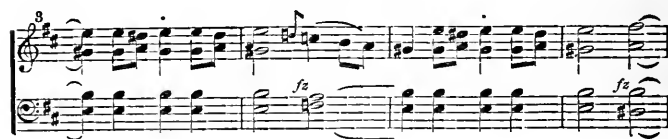
*f*

*fz*

2

*fz*

The musical score is written for piano and consists of eight systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro con spirito.' The dynamics range from piano (*p*) to fortissimo (*f*), with fortissimo-zitig (*fz*) appearing in the final system. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. The first system is marked [IA.] and the second system is marked [IB.]. The third system is marked 14 and the fourth system is marked 2. The fifth system is marked 6 and the sixth system is marked 10. The seventh system is marked [IIA.] and the eighth system is marked 2. The score is a single-page excerpt from a larger work.



[IIIb.]

1

*fz* *p*

2

*p*

6

*f*

10

*f*

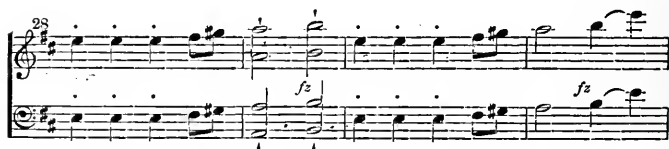
14

Sve.....

18

[IVa.]

*p*



115e. *Overlapping*.—It is very common in instrumental music to make the end of one phrase or section the beginning of another. This we have called in "Construction Exercises" the "Mock Cadence." Examples of it may be seen in Beethoven's "First Movement," at the beginning of Ib, m. 6; at the beginning of IIb, M. 13, where the end of the two-fold figure is the beginning of the three-fold; and at the beginning of IVb, m. 6, where the end of the second Subject is taken as the beginning of the Episode. See also Haydn's "Finale," IVa, m. 1, where the surprise cadence chord which closes the previous Episode is made the opening chord of the second Theme; IVa, m. 8, where the strong cadence of the second Subject is made to begin *sforzando* the first figure

of the Episode; IVb, m. 1, where the cadence chord of the last Episode is made the beginning of the shortened first Subject; and IVb, m. 7, where the cadence of the previous Subject is taken in unison as the beginning of the Coda. In vocal music these "mock cadences" are sometimes found. See Becker's "Choral March," p. 175, the Relief IIIc, first measure, where the cadence-tone of the march is made the first tone of the Coda. See also the beginning of IIIc, m. 5, in the same Relief. In the style of fugal imitation "overlapping" is carried much further than one tone. See "Flora gave me," p. 142, IIb, m. 1 and 2; IIc, m. 1; and Vb, m. 1. See also "In Jewry," p. 149; IIIa, m. 3 and 4; IIIb, m. 5 and 6; and Vb, m. 1.

116. **The Canon**.—This is a piece of music in which a whole Section or Period (not a mere phrase) is given in Fugal Imitation, and written according to Canon or "rule." Thus we may suppose that Byrd laid down the "rule" for himself—1st, that in the piece he is about to compose there shall be *three* parts; 2nd, that there shall be *one* "subject;" 3rd, that the first "answer" shall commence at the Fourth below, and the second at the Octave below; 4th, that the first answer shall be after the interval of one measure, and the second after the interval of two measures,—and that this "rule" or set of rules led him to compose "*Non nobis Domine*," p. 218. Such a composition would be called "a Canon *three* [parts] *in one* [subject] at the Fourth and Octave below." Again, we may suppose that Attwood laid down these rules for himself—1st, that there shall be four parts (S.C.T.B.); 2nd, that there shall be two subjects, C. and B. taking the subject, and S. and T. the counter-subject; 3rd, that the answers shall all be in the Octave below; 4th, that the answer to each subject shall be after one measure, but that the counter-subject shall enter one *pulse* after the leading subject,—and that thus he composed "*Glory be to the Father*," p. 219. This would be called "A Canon *four* [parts] *in two* [subjects] at the Octave."

116b. *Closed and Open*.—Some writers of the seventeenth century were accustomed to publish their Canons in essence rather than in full development. They printed the leading subject and named the number of parts; the reader or singer had to find out all the places of entry for himself. Canons thus printed were called "Closed" or Puzzle Canons; while those which were printed in full were called "Open" Canons.

116c. *Finite and Perpetual or Infinite*.—Canons in which the parts leave off one by one, or a short coda is provided for the close, are called Finite (that is "having an end"); those in which provision is

made for constant repetition (only the word *Fine* or the mark  $\curvearrowright$  being placed over the chord at which, apart from any consideration of the sense of the words, it is convenient to break off) are called *Infinite* *In'feinit* (that is, *not* having an end") or Perpetual. "*Non nobis*," p. 218, is Infinite; "*Glory be*," p. 219, is Finite,—the parts leaving off in their turn, and the new tones of the Contralto making the close into a kind of Coda.

116d. *Augmentation and Diminution*.—Augmentation means a "lengthening" of the time; Diminution means a "shortening" of the time. See examples, p. 109. When the answer is the same as

the subject except that it is in longer time (generally *twice* the length) it is said to be "an answer by Augmentation;" when in shorter time (generally *half* the length) "an answer by Diminution."

116e. *Direct and Contrary or Inverted.*—Most answers are in similar motion (see above, p. 98) to the subject; these are "direct" answers. But some are in contrary motion; these are "Inverted answers."

116f. *Strict and Tonal or Free.*—In Canon, just as in Sequence (above, p. 106) the imitation may be one of exact intervals (strict) or it may follow the changes of the common scale (tonal or free). "Non nobis," below, is a Strict Canon; the *tu* makes it so. "Glory be," p. 219, being "at the unison," must necessarily be strict.

116g. *Free Parts or Accompaniment.*—Some Canons have parts which are not concerned in the Canon except to accompany it. Thus the well-known hymn-tune called Tallis' Canon has a Canon two in one between T. and S., while the C. and B. only accompany. They are the "free

parts." Some Canons are written with elaborate instrumental accompaniments. Dr. Stainer (Dictionary) quotes one from Schubert's "Song of Miriam," and another from Beethoven's Fourth Symphony, and refers to "The sea upheaved," in Mendelssohn's "Elijah," and to another example in Mendelssohn's "95th Psalm."

116h. *Circular Canon.*—This is a Canon so constructed as to go through the circle of all the twelve major or minor keys. The subject ends a little step higher than it began, and it always begins again on this higher tone.

116j. *Crab-Canon.*—This is a Canon walking backwards like a crab, hence called "Canon Cancrizans." The subject in its repetition is taken backwards. Other compositions, as well as Canons, were written in a similar manner, and were said to be imitations by "forward and backward" *per recte et retro*. See a chant by Havergal in "How to Observe Harmony," il. 41. But this and the last-named form of Canon were works of curiosity, not works of art.

## NON NOBIS DOMINE.

KEY D.			S FINE.			BYRDE.		
d :—	r :m	f :— .f	m :m	r :—	d :—	:s		
Non	no - bis	Do - mi-	ne, non	no -	bis,	sed		
:	s <sub>1</sub> :—	l <sub>1</sub> :t <sub>1</sub>	d :— .d	t <sub>1</sub> :t <sub>1</sub>	l <sub>1</sub> :—	s <sub>1</sub> :—		
:	Non	no - bis	Do - mi-	ne, non	no -	bis		
:	:	:	d :—	r :m	f :— .f	m :m		
			Non	no - bis	Do - mi-	ne, non		

l .l :f	d' :—	d' :ta	l :— .l	s :—	:r	m .m :d		
nomi-ne	tu -	o da	glo - ri-	am,	sed	no-mine,		
:r	m .m :d	s :—	s :f	m :— .m	r :—	:l <sub>1</sub>		
sed	nomi-ne	Tu -	o da	glo - ri-	am,	sed		
r :—	d :—	s	l .l :f	d' :—	d' :ta	l :— .l		
no -	bis,	sed	nomi-ne	Tu -	o da	glo - ri-		

s :—	s :f	m :— .m	r :—	d :—	r :m	f :— .f		
Tu -	o da	glo - ri-	am,	non	no - bis	Do - mi-		
t <sub>1</sub> , t <sub>1</sub> , s <sub>1</sub>	r :—	r :d	t <sub>1</sub> :— .t <sub>1</sub>	l <sub>1</sub> :—	s <sub>1</sub> :—	l <sub>1</sub> :t <sub>1</sub>		
nomi-ne	Tu -	o da	glo - ri-	am,	non	no - bis		
s :—	:r	m .m :d	s :—	s :f	m :— .m	r :—		
am,	sed	nomi-ne	Tu -	o da	glo - ri-	am.		



[IA.] [IB.] [IC.] FINE.

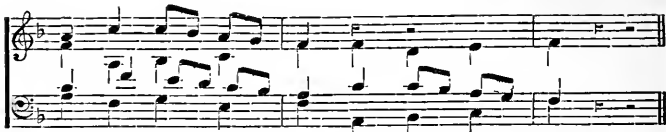
## GLORY BE TO THE FATHER.

KEY F.

THOMAS ATTWOOD.

	:d .d   r .m :f .s	m .d :s	s :s	s :d'
d	Glo-ry be to the	Fa-ther, and	to the	Son, and
Glo	- - - ry	be to the	Fa - -	
	: : :	:d .d   r .m :f .s	m .d :s	
	: : :	Glo-ry be to the	Fa-ther, and	
	: : :	d : -   - :t,	d :m .m	
	Glo - - - ry	be to the		

t .l :s .f	m :s	s .f :m .r	d :	:
to the Ho - ly, Ho - ly	Ghost;			
r :t, d :m,  f, :s,	d :d	l, :t,	d	
ther, and to the Son, and	to the Ho - ly	Ghost.		
s :s s :d'	t .l :s .f	m :s	s .f :m .r	d
to the Son, and to the	Ho - ly, Ho - ly	Ghost.		
f :r .r m :d	r :t,	d :m,  f, :s,	d	
Fa - ther, and to the Son, and	to the Ho - ly	Ghost.		



116k. *Catch*.—A kind of Canon, in which an emphatically expressed word in one part "catches" the previously emphasized word in another part, and connects itself with that previous word, so as to make some unexpected and ludicrous sense which is not contained in the words themselves when they are read straight on. "Ah, how Sophia," in one part, is caught up by "Go, fetch the Indians" in another, and the listener hears "A house on fire, go fetch the engines."

The word "Catch" was also used for any Round or a Canon, because the singers catch up the music one after the other.

116l. *Round*.—This is a Canon at the Unison or Octave, in which the new voice does not enter until the conclusion of a Section. "In England," says Horsley, "the term Canon is applied only to those pieces where the reply is heard soon after the subject commences, while they are called Rounds in which the reply is not heard until after the first perfect cadence."

117. *The Fugue Form*.—The Fugal Imitations of the Madrigal style (see pp. 105 and 140) had definite beginnings, but indefinite or irregular endings. The Fugal Imitations of the Canon style have definite endings as well as definite beginnings, and as soon as the end is reached they return to the beginning again; no new matter is introduced. The Fugal Imitations of the regular Fugue have definite beginnings and endings which are liable only to slight changes. But when the end is reached there is no return to the beginning as in a Canon. Instead of this a light theme is introduced, called the *Counter-subject*, which (with additional counterpoint if necessary) is carried on until the other parts have completed their imitation.

The principal theme is called the *Subject*. The first reply, generally in the first sharp key, is called the *Answer*. The passage in which subject and answer are taken up by the different voices, and the counter-subject is employed to accompany the imitations as they draw to a conclusion, is generally called an Exposition. The Germans call it a *Carrying-through* (*Durchführung*). We propose to call it an *Unfolding*.

Symphonies and Episodes (see above, pp. 118 and 119) are freely used to give relief and variety between the "Unfoldings." Variety is also obtained by the different *order* in which the voices enter, and by the different *distances* at which they come in. When the voices come in very closely one after the other, expressing a rising interest in the subject, such a passage is called a *Stretto* (or closing-up). After the first "unfolding" of the subject, the Fugue sometimes wanders into related keys for the sake of variety. For the same reason it sometimes introduces imitation by contrary motion, by widening, by lengthening, &c. (See pp. 109 and 110). And it allows not only complete but fractional imitations of the subject.

Unity is secured in a Fugue, not only by the constant recurrence of the subject in its various presentations or unfoldings,

but also by the use of the organ-point, or pedal, sometimes with reminiscences of the theme, at the close. The idea of a Fugue is, that the mind has been seized by a certain thought which it unfolds and develops in a great variety of ways, at first calmly, and then with constantly increasing excitement till it reaches its climax in the close. Hence it is that full cadences are avoided throughout the Fugue, and are seldom found, except at the conclusion of some principal Unfolding, or Episode. There is no time for pause in a Fugue. It is one golden thread of thought beaten out into a glowing passion.

117b. *Examples.*—The following example from Albrechtsberger will show the bare outlines of a Fugue. The distinction of type in the Tonic Sol-fa copy will assist the learner. Everything which is not subject or answer is printed in italics. The italics, therefore, include the counter-subject and various symphonies or episodes. The Fugue divides itself into three unfoldings, with the symphonies or episodes attached to each. *The first unfolding* is in the order of B. after three measures T. entering upon the last pulse of the theme, after three measures C, after three measures S. The counter-subject having the rhythm TAA-AAtefe TAATAI TAA follows the subject in the Bass against the second pulse of the answer, again follows the answer in the Tenor against the second pulse of the subject, and again follows the subject in the Contralto against the second pulse of the answer. In the Bass and Tenor many other tones are added to nil up the accompaniment. *The second unfolding* enters, without any intervening symphony or episode, on the last tone of the first unfolding. It enters a fourth lower in the first sharp key, in the following order—B. with the answer, after only two measures T. with the subject, after three measures as before (or as the first tone of the subject is shortened, after three measures and a pulse) S, and then again after two measures C. The counter-subject finds its old place of entry (that is, on the second pulse) first above the Bass answer, next above the Tenor subject, next (two pulses later) above the Contralto answer. This Contralto answer has what we may call a *companion* in the Bass which runs a third, or more strictly a tenth, below it. In the course of this unfolding many other tones are used besides those of the counter-subject. This second unfolding is followed by a little musical play on the counter-subject, which as it introduces no new theme, we call a symphony, not an episode. This symphony has a cadence in the first sharp minor. *The third unfolding* is a Stretto, for the T. follows the B. after only one measure. The C. follows the T. after two measures, and the S. follows after one measure. The

old counter-subject is at first crowded out by the stretto, appearing only in the Tenor. But it finds ample compensation in the fugal style in which it is introduced by the symphony, moving right on to the pedal or organ-point, with which the Fugue closes. The following analyses of two Fugues by Handel should be compared with this, and the points of difference noted. They will shew how a great master seized the main idea of a Fugue—the development of one theme—and used it so far as it would answer his present purposes.

Handel's "And with His stripes," No. 25 of the "Messiah," p. 226, below, has four unfoldings. The order of the first is—S., after two measures C., with a slight alteration of the first interval, after three measures and a half T., and after three and a half measures B. The counter-subject enters above the fourth pulse of the C. answer, and immediately the C. has finished its answer, it echoes the counter-subject with some contrary motion in the relative minor of the original key. Again the counter-subject enters above the fourth pulse of the T. subject, and before that subject is completed, the S. echoes the counter-subject a Fourth higher. Once more the counter-subject enters on the fourth pulse of the B. answer, and is instantly re-echoed as before by the C. Various other bits of counterpoint are added to fill up the harmony, or to complete a phrase.

*The second unfolding* begins with the original answer in S, after three measures another Response (which is neither subject nor answer) by T. in the second flat key, an Octave and a Step lower; after three measures the original subject in the B, after five measures and a half the response by C. in the first sharp key (*major*), a step below the original subject. The apparent reason for the delay in the last answer is to allow time for placing the ear well in the new key, lest the *-one* on "stripes" should sound too hard. The counter-subject enters under the fourth pulse of the first answer; again, over the fourth pulse of the second answer; again, over the fourth pulse of the B. subject; and once more, under the fourth pulse

of the major C response, itself in major. There are two very short episodes or guides (see p. 119), one leading clearly into the first sharp key, before the C entry, and the other leading to a cadence on that key to prepare the ear for the new unfolding.

The *third unfolding* is "incomplete." It begins with a response to the original theme given by the S. in the relative major a third above, preparing for the original subject, again by the S., after four measures, which is answered by the B. after two measures. The C. and T. do not take any part in this unfolding. The counter-subject enters always as before, on the fourth pulse of subject, answer, or response, but in this unfolding it is more freely imitated in Fugal style than it yet has been. After this B. answer, there is a pretty episode with imitative phrases (containing no imitations of subject or counter-subject) in the original key for three measures and a half.

This introduces the *fourth unfolding* with the answer in S., and after two measures the subject in B. The counter-subject enters as before, and then there is a simple cadence on the Minor Dominant. Handel wished to leave the mind in expectancy, so preparing it for the next chorus. Thus the excitement of the stretto as well as the conclusiveness of the pedal would have been foreign to his purpose.

The "Amen Chorus" of Handel's "Messiah" well expresses the harmonious but multitudinous utterance of satisfaction and joy. In its *first unfolding* the B. opens with a subject of four measures. After five measures T. gives the answer, after five measures C. introduces subject, and then after five more measures S. gives the answer. Nothing can be clearer and simpler than this announcement. The counter-subject enters always on the sixth pulse of subject or answer, and in its emphatic tones simply moves down the scale. In doing this, it is sometimes tossed about from part to part, and other counterpoint is added to it. After a clear cadence the violins play a symphony of ten measures, making a cadence in the original key. This being treated as a "mock cadence," the *second unfolding* begins. The B. announces the subject with full counterpoint above it, in which there are hints of the counter-subject. After an imitative episode, in which the instruments act as "guide" to the new key, the B. again speaks, delivering the answer with full counterpoint as before. After a full cadence, or rather on the stroke of that cadence, there commences a remarkable symphony in Canon. The Canon is four in one at the 5ve below after 1 pulse, and at the 4th below after 2, and extending to 7 pulses in length. Its theme is in sym-

phony with the subject to the extent of 3 pulses TAA -AATAI TAATAI on which its entries are made. It is a Finite Canon, having a coda contrived for it. On the stroke of its cadence, however, the same Canon begins again a fifth lower, and concludes with a more lengthened coda. This is like the response of a multitude, but a very orderly multitude, to the powerful B. announcements which have just been made, and it prepares for the third quiet unfolding of the principal subject in *stretto*. This is announced by S., is instantly re-echoed by C., and after three pulses by T. This unfolding is imperfect, for there is no strict answer, and for relief after the Canon the B. is silent until a little counterpoint is wanted at the close. After this third unfolding there occurs a canonical symphony reaching to the close. It constantly repeats in a great variety of ways, more or less of the theme of the Canon, which is also the opening of the subject. It employs inversion or contrary motion, sometimes in one part, sometimes in all. There is less appearance of order than in the Canon, and the sense of multitude becomes almost tumultuous. Just before the closing coda there is a fine organ-point or pedal on the Dominant moving to the Tonic. John Sebastian Bach remains the greatest master of the Fugue style, and those who wish to pursue these studies should make themselves thoroughly acquainted with his works.

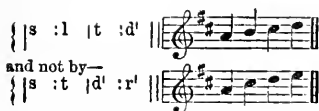
117c. *Subject and Answer*.—We follow common usage in taking the word "Subject" for the principal theme of a Fugue. As the pitch at which a theme is given forth is an important element of its effect, it will be well to confine the name "Subject" to that theme when it appears at its original pitch or its Octave. The first reply which is made to the subject at any interval but the Octave, we call the "Answer," and we propose to confine this name to any repetition of the same reply at the same pitch. The answer is generally at the Fifth above or the Fourth below. Other imitations of the subject which are *not* its first answer, we propose to call "Responses," and to name the pitch (above or below the theme) at which they start. This is the plan we have adopted in the above analysis.

117d. *Strict and Tonal*.—A Strict, or as it is sometimes called, Real Fugue, makes the answer exactly the same as the subject, only in a different key. A Tonal Fugue allows the answer to vary from the subject in order to retain the "tonality" or key. Thus—

KEY D.



would be answered by—



Because the last phrase would really be a repetition of the first in another key, which would make a "strict" answer.

117e. *License*.—Any freedom from exact imitation of interval is allowed if it does not offend, but pleases the ear. Thus Albrechtsberger mentions as licenses the shortening of the first tone in the S. answer of the second unfolding, and the use of *f* instead of *fe* in the T. and S. of the third unfolding, in the example below.

117f. *Double Fugue*.—Occasionally a Fugue has two subjects. The second subject in this case generally enters after the first subject, but before the answer is heard. In some cases, however the first subject is fully unfolded, then the second subject separately, and afterwards the two subjects together as above. Some Fugues have, in this way, three or more

subjects when other contrivances are used. Marx recommends for the study of Double Fugues the "Confiteor unum baptisma" in Seb. Bach's "High Mass" (B Minor), and Seb. Bach's Fugue in G Minor, (Forty-eight Preludes and Fugues) and for the study of Triple Fugues the "Kyrie" of Bach's Mass in G Major.

117g. *Prelude, Toccato, &c.*—Introductory pieces of an extended character are called Preludes. Bach has such Preludes to most of his Fugues. Czerny distinguishes two peculiarities of the Prelude; first, that its chords must continually change key, so keeping up "a perpetual excitation;" second, that a certain figure is adopted which passes from part to part, giving to the Prelude "a certain unity of motion," which distinguishes it from every other Form. A *Toccata* (Tokaa'taa) is a piece commonly used as a Prelude, in which scope is given to try the touch and skill of the performer. An *Etude* (Aitoo'dai) or Study develops the skill of the performer in some particular direction, but has no other object. It is not used as a Prelude.

## FUGUE FROM ALBRECHTSBERGER.

KEY F.

1ST UNFOLDING.

[Counter-sub.  
in ital.]

{	:	:	:	:
	:	:	:	Answer.
	Subject.	:	:	s
	d	—	t <sub>1</sub> : s <sub>1</sub>	d : m
{	:	:	:	:
	:	:	d	—
	fe	r	m	fe
	— .r, d: t <sub>1</sub> . l <sub>1</sub>	s <sub>1</sub> : l <sub>1</sub>	m <sub>1</sub> : fe <sub>1</sub>	s <sub>1</sub> : d . t <sub>1</sub>
{	:	C.t.	:	:
	:	s d <sup>1</sup>	—	t
	l <sub>1</sub> : t <sub>1</sub>	d f	: l	— .s, f: m . r
	d : r	m l	: f	s : d <sup>1</sup> . t
{	:	:	:	:
	l <sub>1</sub> : s <sub>1</sub> . f <sub>1</sub>	m <sub>1</sub> l <sub>1</sub>	—	:
	:	:	:	:
	:	:	:	:

2ND UNFOLDING.

f.F.

{	d <sup>1</sup> . t	: l	— .s, f: m . r	d	: r	m	:
	l <sub>1</sub>	: m	r	: t <sub>1</sub>	d	: s	— .l, s: f d . t <sub>1</sub>
	m	: —	:	:	f	: —	m
	d	: —	t <sub>1</sub> : s <sub>1</sub>	l <sub>1</sub> : t <sub>1</sub>	d	: d <sup>1</sup> s	

{	:	(f):d	t <sub>1</sub>	:s <sub>1</sub>	l <sub>1</sub>	:t <sub>1</sub>
	d	:r	s <sub>1</sub>	:—	:	:f
	l <sub>1</sub>	:t <sub>1</sub>	d	.r :m .f	s	:f :m f
	— .f,m:r .s	m	.r :d	:	:	:r

<b>f.Bh.</b>						
{	äs <sub>1</sub>	:s	— .f :m .r	m l	:t	d <sup>1</sup> .l :— .s,f
	mt <sub>1</sub>	:s <sub>1</sub>	l <sub>1</sub>	:t <sub>1</sub>	d f	:r d .m :r
	lm	:—	r	:s <sub>1</sub>	s <sub>1</sub> d .l	:— .s,f m .d <sup>1</sup> :— .t,l
	ds <sub>1</sub>	:m <sub>1</sub>	f <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub> f <sub>1</sub>	:s <sub>1</sub> l <sub>1</sub>

{	m	:— .f,s	l	:t	— .d <sup>1</sup> ,t:l	— .fe:s .m
	— .d,t <sub>1</sub> :d	.t <sub>1</sub>	l <sub>1</sub>	:r	— .m,r:d	t <sub>1</sub>
	s	:—	f	:—	m	:— .fe,m re :m
	d	:m	— .r,d:t <sub>1</sub> .l <sub>1</sub>	se <sub>1</sub>	:l <sub>1</sub>	t <sub>1</sub>

3RD UNFOLDING, *Stretto*.

{	fe	:—	m	:—	:	:	:
	—	:— .l <sub>1</sub>	s <sub>1</sub>	:—	:	:	:
	—	:re	m	:—	:	s	:— f :r
	—	:—	m <sub>1</sub>	:—	d	:— t <sub>1</sub> :s <sub>1</sub>	l <sub>1</sub> :t <sub>1</sub>

{	:	s	:—	f	:r	m	:fe
	d	:—	t <sub>1</sub>	:s <sub>1</sub>	l <sub>1</sub>	:t <sub>1</sub>	d .s <sub>1</sub> :d
	m	:fe	s	:d <sup>1</sup>	— .t,l:s	.f	m
	d	:t <sub>1</sub> .l <sub>1</sub>	s <sub>1</sub>	:m <sub>1</sub>	f <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub> :

*Symphony, using Counter-subject.*

{	s	:r <sup>1</sup>	— .d <sup>1</sup> ,t:d <sup>1</sup> .l	t	:— .d <sup>1</sup>	l	:—
	— .t <sub>1</sub> ,l <sub>1</sub> :t <sub>1</sub> .r	m	:— .d	r	:— .m	d	:f .m
	s	:— .t	d <sup>1</sup>	:d	:s	— .f,m:r	.d
	:	:	:l <sub>1</sub>	— .s <sub>1</sub> ,f <sub>1</sub> :s <sub>1</sub> .m <sub>1</sub>	f <sub>1</sub>	:—	

*Pedal.*

{	— .s,f:m .r	m	:—	r	:—	d	:—
	r	:s <sub>1</sub>	— .l <sub>1</sub> ,t <sub>1</sub> :d	—	:t <sub>1</sub>	d	:—
	t <sub>1</sub>	:—	d	:— .m,f	s	:— .f	m
	s <sub>1</sub>	:—	—	:—	—	:—	d <sub>1</sub> :—

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of six systems of two staves each (treble and bass clef). The entries are labeled as follows:

- System 1: [Ia.]\* (Treble), [Ib.] (Bass), [Ic.] (Treble)
- System 2: [Id.] (Treble), [IIa.] (Bass), [IIb.] (Treble)
- System 3: [IIc.] (Treble), [IId.] (Bass), [IIe.] (Treble)
- System 4: [IIIa.] (Treble), [IIIb.] (Bass), [IIIc.] (Treble), [IIId.] (Bass), [IIIe.] (Treble)
- System 5: [IIIf.] (Treble)

The score shows various musical notations including eighth notes, sixteenth notes, and rests, with some entries marked with an asterisk (\*).

\* See note, bottom of p. 234.

## AND WITH HIS STRIPES.

HANDEL.

NOTE.—The Subject, Answer, Response, and Counter-subject are in ordinary type.  
Everything else is in italics.

[I.A.]	KEY	A $\flat$ .	Lah is F.	M. 88.	[I.B.]	E $\flat$ .t.
{	:	m	d	: f	se <sub>1</sub>	: —   l <sub>1</sub> : t <sub>1</sub>   d : — . r   <sup>m</sup> l : —
	:		:	:	:	— : l <sub>1</sub>   s <sub>1</sub> d : f
	:		:	:	:	:
	:		:	:	:	:

{	.	t	: m <sup>l</sup> . r <sup>l</sup>   d <sup>l</sup> . t	: l . se <sup>f.A<math>\flat</math>.</sup>	<sup>m</sup> t <sub>1</sub> : m	— : r	— : d
	se <sub>1</sub>	: —	l <sub>1</sub> : t <sub>1</sub>	d s <sub>1</sub>	: — . l <sub>1</sub>   t <sub>1</sub> . l <sub>1</sub> : ba <sub>1</sub> . se <sub>1</sub>	l <sub>1</sub> . m <sub>1</sub> : l <sub>1</sub>	
	:		:	:	:	:	
	:		:	:	:	:	

{	t <sub>1</sub>	: —	l <sub>1</sub> . t <sub>1</sub> : d . r	m	: t <sub>1</sub>	:	. m : l . s
	—	: s e <sub>1</sub>	l <sub>1</sub> : —	. t <sub>1</sub> : m . r	d . t <sub>1</sub> : l <sub>1</sub> . se <sub>1</sub>	l <sub>1</sub> : —	
	:		:	:	:	:	
	:		:	:	:	:	

{	f . m	: r . de   r . m	: f	m	: —	<sup>m</sup> l : — . l	t	: —
	—	: —	— : r	—	: d	t <sub>1</sub> m : r . d	t <sub>1</sub>	: —
	r	: m	f : — . s	l	: m	:	.	fe t : m <sup>l</sup> . r <sup>l</sup>
	:		:	:	:	:	se <sub>1</sub>	: —

{	m	:	:	:		[II.A.]	: r <sup>l</sup>   d <sup>l</sup> : f <sup>l</sup>
	l <sub>1</sub>	:	. m : l . s   f . m	: r . de   r	: l <sub>1</sub>	:	
	d <sup>l</sup> . t	: l . se	l : m	l <sup>l</sup> : — . s	l	: — . t   d <sup>l</sup> : —	
	l <sub>1</sub>	: t <sub>1</sub>	d : de	r : — . m	f : — . s   l	: l <sub>1</sub>	

{	se	: —	l	: t	d <sup>l</sup> r <sup>l</sup>	: — . m <sup>l</sup> . r <sup>l</sup>   d <sup>l</sup> . t	: d <sup>l</sup>
	:		:	:	:	:	
	t	: —	m	: —	:	:	
	. t <sub>1</sub> : m . r	d . t <sub>1</sub> : l <sub>1</sub> . se <sub>1</sub>	t . t : ba . se	l . m : l			





$$\left\{ \begin{array}{c|c|c} \hline | - .s : m . f & r : d . f | r & : - \\ \hline | : & : & | . r_1 : s_1 . f_1 \\ \hline | s : - & l_1 . t_1 : d & | - : t_1 \\ \hline | t_1 . s_1 : d & f_1 . s_1 : l_1 . f_1 | s_1 & : - \\ \hline \end{array} \right\} \begin{array}{c} \text{[III B.]} \\ d : m | d : f \\ m_1 . r_1 : d . t_2 | l_2 : r_1 \\ d : - | : \\ d_1 : - | : \end{array} \right\}$$

$$\left\{ \begin{array}{c|c|c} \hline | se_1 : - & | l_1 : t_1 & | \\ \hline | t_2 : & | : & | \\ \hline | . t_1 : m . r | d . f : m . r & & | \\ \hline | : & | : & | \\ \hline \end{array} \right\} \begin{array}{c} \text{Eh.t. [IIIc.]} \\ df : - | m : - . r \\ : | : \\ m l . r^1 : l . t | d^1 . t : l \\ : l r | d : f \end{array} \right\}$$

$$\left\{ \begin{array}{c|c|c} \hline | m : - & | : & | \\ \hline | . fe_1 t_1 : m . r | d . f : m . r & & | \\ \hline | t : - & | l : se & | \\ \hline | se_1 : - & | l_1 : t_1 & | \\ \hline \end{array} \right\} \begin{array}{c} \text{[IIId.]} \quad f.A_5 \\ m . l : m . f | m r : - . d, t_1 \\ l : - | : \\ d : - . r | m t_1 . l_1 : ba_1 . se_1 \end{array} \right\}$$

$$\left\{ \begin{array}{c|c|c} \hline | : & | : & | \\ \hline | d : - & | de : - & | \\ \hline | . r^1 l : m . fe | s : - . f, m & & | \\ \hline | l_1 : - & | - : - & | \\ \hline \end{array} \right\} \begin{array}{c} : | : \\ r . r : l_1 . t_1 | d : - . t_1, l_1 \\ f : - | fe : - \\ r_1 : - | - : r_1 \end{array} \right\}$$

$$\left\{ \begin{array}{c|c|c} \hline | : & | : & | \\ \hline | t_1 : - & | - : t_1 & | \\ \hline | s . s : r . m | f : - . m, r & & | \\ \hline | s_1 : - & | - : s_1 & | \\ \hline \end{array} \right\} \begin{array}{c} \text{Eh.t. [IVa.]} \\ : r^1 | d^1 : f^1 | se : - \\ df : - | m : r . d | t_1 : - \\ m l : - | : . m : m^1 . r^1 \\ df : - . s | l : - | : \end{array} \right\}$$

$$\left\{ \begin{array}{c|c|c} \hline | l : t & | d^1 s : se & | l : - \\ \hline | : & | : & | \\ \hline | d^1 . t : l . se & | m : - & | - : r \\ \hline | : & | : l m | d : f & | se_1 : - | l_1 : t_1 \\ \hline \end{array} \right\} \begin{array}{c} f.A_5. \text{[IVB.]} \\ m : - | - : r \\ . m t_1 : m . r | d . t_1 : l_1 . se_1 \\ t : - | l : r \\ se_1 : - | l_1 : t_1 \end{array} \right\}$$

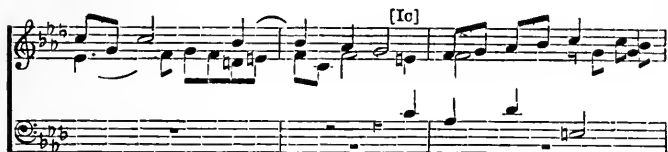
Adagio.

$$\left\{ \begin{array}{c|c|c} \hline | d . t_1 : d . r | m : - & | - : - & | r : - \\ \hline | l_1 . se_1 : l_1 . t_1 | d : - . t_1 & | l_1 : - & | - : - \\ \hline | m : - . r | d . r : m & | f : - & | - : - \\ \hline | d : - . t_1 | l_1 : - . s_1 & | f_1 : - & | - : - \\ \hline \end{array} \right\} \begin{array}{c} m : - | - : - \\ se_1 : - | - : - \\ t_1 : - | - : - \\ m_1 : - | - : - \end{array} \right\}$$

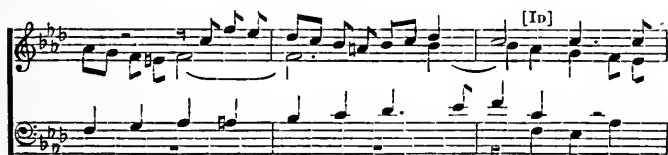
$\text{♩} = 88.$  [IA] [IB]



[IC]



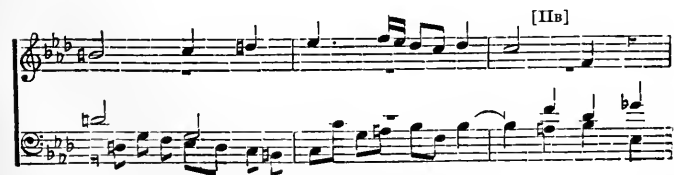
[ID]



[IIA]



[IIB]



[IIc]

System [IIc] of a fugue. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has two flats, and the time signature is 2/2.

[IIb]

System [IIb] of a fugue. The treble staff continues the melodic development, and the bass staff maintains the accompaniment. The notation includes various rests and rhythmic values consistent with the previous system.

[IIe]

System [IIe] of a fugue. The treble staff shows a continuation of the theme, and the bass staff provides a steady accompaniment. The musical texture remains consistent with the previous systems.

[IIIa]

System [IIIa] of a fugue. The treble staff introduces a new melodic line, and the bass staff continues the accompaniment. The system is marked with a bracketed 'IIIa' at the beginning.

The final system of the fugue. The treble staff concludes the melodic line, and the bass staff provides a final accompaniment. The system is marked with a bracketed 'IIIa' at the beginning.

[IIIb] [IIIc]

[IIIb]

[IVa]

[IVb]

*Adagio.*

118. **Services, Masses, and Suites.**—Pieces of music are sometimes connected together by the purpose to which they are applied without making their mutual relationship and effect the principal object of consideration. Nevertheless, in these “sets” of musical pieces there is generally some relationship of key or keys, and often some unity of theme and similarity or contrast of style which give connectedness to the whole.

Thus a Church of England “Service” is a series of musical pieces applied to the requirements of public worship. A “Morning Service” would contain “settings” for the Canticles, and “settings” of the Kyrie, Sanctus, and Gloria in Excelsis. In the same way there are “Evening Services,” “Burial Services,” &c.

The word “Mass” is used to describe the communion service of the Church of Rome. The musical portion of the Mass includes “settings” of the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei, and sometimes an Offertory, and Benedictus. Secular music has also its *chain* of pieces.

The Suite (*sweet*) was a set of dances or other pieces so arranged as to follow well one after the other. It was at first “applied” to dancing purposes; but afterwards, breaking loose from that application, it sought only after the best musical effect. It was this chain of pieces—this Suite—which gradually led to the invention of the Haydn Form, and the Full Sonata Form.

119. **The Full Sonata Form.**—This is a Form of “pure,” unapplied music—music unshackled, and free to develop the Forms which are most beautiful. It consists of a chain of Movements, each having its own distinct Form. Thus the First Movement is generally in the Haydn Form (above, p. 198), sometimes in the Variation Form (above, p. 186); but whatever the Form, it should be Allegro (see above, p. 33) in its style. The second Movement is called the Slow Movement, or Andante (see above, p. 33). This may be similar in Form to the first, but must be different in character for the sake of contrast. For the same reason it is generally in a different but related key. A Movement is sometimes inserted after this which follows the Form of the Minuet and Relief or Trio, or (since Beethoven invented it) the Form of the Scherzo (*Skertzoa*) which is of a light fantastic style, often like a Minuet taken at triple pace. It is usually in the key of the First Movement. The last Movement is necessarily in the same key as the first, but livelier and lighter in its manner. It may be in the Haydn Form, or in the Variation Form, but it is generally in the Rondo Form. Sonatas sometimes have a short Movement at the beginning which is called Introduction. This Full Sonata Form is also the Form of most string quartets, and of orchestral symphonies.

119b. *Examples*.—The best examples of this Form are to be found in the Sonatas and Symphonies of Haydn, Mozart, and Beethoven.

119c. *Concerto*.—The Concerto (*koan-chai'rtso*) is a large work for a single leading instrument (or for several leading instruments) "concerted" with other instruments which play the accompaniment. Concertos are generally in a modified Full Sonata Form.

119d. *Fantasia*.—The Fantasia (*Fan-tazee'a*) is a string of Movements, in the arrangement of which Fancy rules more than Form. Capriccio (*Kap'ect'chio*) and

Pot-Pourri (*Poa-Poo'ree*) are names for minor Forms of the same kind. A Fantasia may commence, as Marx says, "with an Adagio in the form of an Air, proceed to an Allegro, assume the Form of a Rondo, Fugue, Variation, &c., and close with a repetition of the first movement or a special finale. But no general rule is possible." "A true composer," says Mr. Banister, "always keeps his fancy under control, regulating it by his knowledge; and when most unfettered, and least formal, still exhibits *design*—unity of purpose. Mozart's Fantasia in C Minor is an example. Form implying design, not formality, is essential to a true work of art."

120. **Extended Dramatic Forms**.—A Cantata, an Oratorio, or an Opera consists of a series of musical pieces, in different Forms, intended to tell a story, or to illustrate an action.

The Cantata may be sacred or secular, and by means of song, duet, trio, and chorus, generally with accompaniment, it develops some story.

The Oratorio is a more extended Cantata, employing the highest Forms of music, and requiring the most skilful executants. It is founded on some part of Scripture history, and seeks by every appliance of music to expound and illustrate the narrative.

Opera is a chain of musical compositions "applied" to the acting and scenery of the stage. It does music's part, along with the arts of acting and painting, in setting forth the story. It develops the art of instrumental accompaniment both to action and singing, the art of recitative or musical speech, and the curious art of interlaced conversations in song, as well as the arts of solo and chorus singing in the greatest perfection. But as the Oratorio presents to us the greatest Forms in music *without* the distraction of action and scenery, Oratorio must be regarded as the highest development which music has ever reached.

120b. *Overture*.—An Overture is an extended piece of instrumental music, meant as an introduction to an Opera or Oratorio. It generally introduces the most telling themes which are about to appear in the course of the work. Its object is to "whet the appetite" for the music which is to come. The older Overtures contained several movements much in the Form of the Full Sonata. Many more modern ones are in a single Movement, with perhaps a short Introduction, and an Episode in the middle. These often assume the Haydn Form, sometimes that of the Fugue.

120c. *Recitative*.—Recitative (*Rai'sita-teev*) is a sort of musical declamation. It

is an attempt to give to the singing voice some of that freedom in changes of key and rhythm which belong to the speaking voice. Inflection it cannot give. But perhaps on this very account there is all the more of wild dignity and grandeur about this style of declaiming. It is not necessarily in any particular key or measure. Chords are struck at intervals to sustain the voice. Sometimes the Recitative breaks into the style of an Air, and obeys more or less the rules of key and measure, being also more fully accompanied. It is then called a Recitative Arioso (*Aarioa'soa*). The Recitative is generally employed to introduce some song or chorus, by declaiming some fact or sentiment which would make it better understood.

**121. The Parsing of Complete Forms.**—A performer about to sing or play a new piece of music, and even a listener who desires to hear it intelligently, should first try to secure for himself a clear impression of the main features by which the tune is distinguished. He will then be able to do better justice to the music, and to enjoy it more fully. It is important to form the habit of doing this in a systematic manner, in order not to waste time in thinking what to look at first, what second, and so on. This business-like way of "looking into" a piece of music will place the student at great advantage.

It will not be necessary to analyse minutely every one of the Structural Relations, but it *will* be necessary to distinguish the most important of them from the less important, to grasp the *leading* ideas of the piece. The process of doing this is called the Parsing of Musical Form. At first this parsing should be written out in the form of exercises; after which it will become an habitual, an almost instinctive exercise. In order then to parse a new tune effectively we propose to put to it the following questions:—

#### 1. What is the Form?

NOTE.—A careful study of the above pars. 100 to 120 will easily enable the student to answer this question. It is recommended that the larger Forms should be taken piecemeal for the purposes of parsing; a single Movement, and in some cases a lengthened strain being taken as a whole. It is thus that we have analysed the two parts of Haydn's Finale, p. 199 above.

#### 2. What are the Key, the Measure, and the Style?

NOTE.—The "key" (see above, p. 88) is so essential a thing in music, and so much depends upon it, that the particular key of the piece before us should be the first thing fixed on the mind. A glance at its Measure (see Effects of Measure, above, pp. 26 to 30) and at its Style (see above, pp. 33, 65, and 115) will give the student a good preliminary idea of the meaning of the piece.

#### 3. What are the Rhythmical Division, and the Cadence Design?

NOTE.—The general Rhythmical Structure of a piece is either Two-fold or Three-fold. See above, p. 123. The Cadence Class to which a piece belongs is 1st, 2nd, 3rd, or 4th, as described on pp. 123, 124. Canon and Fugue, however, cannot be classified under this head.

#### 4. What is the Structural Plan.

NOTE.—To answer this question the student should send to his examiner a copy of the music, marked in the manner which is explained above, pp. 87, 88, and illustrated by the markings on pp. 80 to 85, 100 to 104, and 142, 149, 156, 175, 183, 189, 194, 200, 207, 223, 226 above. In cases of overlapping our marks should be placed exactly over the *beginning* of Period and Section. The Structural Divisions of a Fugue \*may be marked by the *commencement* of each Unfolding. The Roman I may be taken to indicate the first Unfolding, II the second, and so on. IA, IIA, &c., may be used to mark the Unfoldings themselves. Ib, IIB, &c., or Ic, IIC, &c., may be placed at the commencement of each Entry, Symphony, Episode, or Coda. The student must be reminded that in order to mark the Structural Divisions of a piece, he must first obtain the faculty of seeing and hearing a cadence, and of distinguishing the more important cadences from the less important. See above, pp. 91 to 95.

\* Or Canon.



5. What are the Transitions or Modulations most worthy of note ?

NOTE.—The most important are generally those which hold the most important place in the rhythmical structure of the tune. See above, p. 90.

6. What are the principal Responses ?

NOTE.—The manner of answering this question is shewn at p. 99. It will not be necessary in these parsing exercises to notice *everything* that can be seen or heard, but only the most important things—those which hold the most important places, or otherwise produce the most important effects. The headings Str., Pds., Sec., and Har. should still be retained as a means of securing system in the student's mode of observing.

7. What are the most interesting devices ?

NOTE.—By devices we understand Fugal Imitations (above, p. 105), Sequence (pp. 105 to 108), and Organ-point or Pedal, Recurring Bass, and Double Counterpoint (above, p. 108), with any other musical contrivances which are of sufficient interest to be noticed. It will not be necessary to analyse them fully as at pp. 105 and 108, but only to name them and show the Period and Section where they occur. Against this No. 7 in many tunes the answer will be "None."

8. What is the Emotional Development and Point ?

NOTE.—The manner of answering this question will be seen above, at pp. 111 to 114. For all the simpler Forms these questions will be sufficient. For larger Forms the following two will be required.

9. What are the most interesting cases of Accompaniment, Addition, and Insertion ?

NOTE.—A study of pp. 114 to 120 above, with a careful examination of all the examples, will easily enable the student to answer this question in the case of other tunes. But he will have to listen well, and throw his mind into his ears.

10. What portions of the piece consist of Thematic Exposition and Development, and what portions consist of Symphony and Episode ?

NOTE.—These subjects will be understood by a careful study of pp. 108 to 111 above, compared with pp. 119 and 188, 198, 199. It will not be necessary in these parsing exercises, to trace out each theme so systematically as on p. 111, but simply to say that Thematic Development occupies such and such measures in IA, such and such measures in Ib, &c., and that Episode or Symphony occupies such and such measures of IA, Ib, &c., &c. This will be sufficient to shew that the mainsprings of life and power in music have been observed.

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## Courses of Exercises in Musical Form.

NOTE.—The following Courses of Exercises will test the apprehension of the student of this book. If he is able to go through the A Course with ease, and perfectly, he need not touch the B Course. But it would be a great advantage for him to go through both Courses; it would make his apprehension *clearer* and his knowledge *more familiar*. If he has experienced difficulty in going through any one stage of the A Course, he should, on no account whatever, go on to the next until he has first gone over the previous Stage again with a new set of exercises supplied by the B Course. The Tonic Sol-fa College undertakes (for holders of the Intermediate Certificate) to correct exercises in this subject by post, but recommends pupils to avail themselves, in preference, of personal teaching whenever they can secure it. For particulars of the exercises for the various courses set by the College apply to the Secretary, 27, Finsbury Square, London, E.C.

For the *First Stage A* the student will require "Standard Course" and "Reporter" Nos. 151, 143, 534.—B "Standard Course" and "Reporter" Nos. 152, 534, 147, 327, 807. For the *Second Stage A* the student will require "Standard Course," "Reporter" 274, and String Band Music, No. 1.—B "Standard Course" and String Band Music, No. 3. For the *Third Stage A* the student will require "Standard Course," "Reporter" Nos. 707, 147, 143, 534, 274, 464, 635, 342, 683; "Orchestral Scores," Nos. 4 and 6; "Modern Part-songs," No. 5; "Pianoforte Music," Nos. 5, 6.—B "Standard Course," "Reporter" Nos. 147, 143, 155, 534, 162, 121, 719, 640, 483; "Orchestral Scores," Nos. 7 and 11; "Pianoforte Music," Nos. 4, 7, 8.

## FIRST STAGE.

FIRST SET. *Rhythmical Proportion. Key and Mode.*—Study "Musical Theory" Book III, pp. 77 to 91.

A COURSE.—Analyse for Rhythmical Proportion (as p. 88) "Standard Course" Ex. 97, 136; "Jackson," Add. Ex., p. 2; "Father," p. 34; "Nearer," p. 34. Analyse for Key and Mode (as p. 91), "Standard Course" Ex. 133, 135, 142; "How beautiful," Add. Ex., p. 12; "Lord, in this," p. 33; "Rise, my soul," p. 33; "Father," p. 34; "Nearer," p. 34; "Where the gay," p. 65.

B COURSE.—Analyse for Rhythmical Proportion (as p. 88) "Standard Course" Ex. 134, 135, 142; "Hope will," Add. Ex., p. 12; "Rise, my soul," p. 33. Analyse for Key and Mode (as p. 91), "Standard Course" Ex. 134, 136, 245; first verse of "Morning Prayer," Add. Ex., p. 79; first verse of "If I had," p. 45; first verse of "Away," p. 42; "Loud the storm," p. 93.

SECOND SET. *Cadences.*—Study "Musical Theory," Book III, pp. 91 to 96.

A COURSE.—Analyse for Cadences (as p. 96), "Chants," Rep. 151, Nos. 25, 35, 14, 9, 56, 2, 6, 8, 20, 12, 30, 95, 29, 60, 53, 19; and in Rep. 143, "Lamb of God," "Lowly and solemn," "O Lord, how happy," "Eternal light;" and in Add. Ex., p. 33, "Lord, in this," and "Rise, my soul."

B COURSE.—Analyse for Cadences (as p. 96) "Chants," Rep. 152, Nos. 97, 98, 100, 101, 103, 108, 130, 131; and in Rep. 534, "Crown Him," "Onward, Christian," "Eternal Father;" and in Rep. 147, "Jerusalem," "O come and mourn."

THIRD SET. *Cadences.*—Study, as above.

A COURSE.—Analyse for Cadences (as p. 96), "Chants," Rep. 151, Nos. 73, 22, 63, 13, 18, 5, 48, 44, 68, 80, 51, 40, 11, 47, 17, 72; "Father," Add. Ex., p. 34; "Nearer," p. 34; "Jackson," p. 2; "If I had," p. 45, first and third verses.

B COURSE.—Analyse for Cadences (as p. 96) "Chants," Rep. 152, Nos. 99, 111, 116, 137, 139, 140, 142, 143, 144; "Hope will," Add. Ex., p. 12; "Going home," p. 2; "O the joy," p. 57; first verse of "The Shepherd's Lament," p. 88.

FOURTH SET. *Rhythmic and Melodic Reply.*—Study "Musical Theory," Book III, pp. 96, 97.

A COURSE.—Analyse for Rhythmic Imitation (p. 96, par. 76b), "Standard Course" Ex. 251; "Hope will," Add. Ex., p. 12. Analyse for Similar and Contrary Motion (par. 76c), "Standard Course" Ex. 136; "Lowly and solemn," Rep. 143; point out the replies by *Similar Motion* in the different parts of "Father," Add. Ex., p. 34, sc. 1. Analyse for Generally Contrasted Motion (par. 76d), "Standard Course" Ex. 193, "Go to dark Gethsemane," Rep. 143. Analyse for Similar and Contrary Waving (par. 76e), first eight measures of "Gipsy's tent," Add. Ex., p. 35.

B COURSE.—Analyse for Rhythmic Imitation (p. 96, par. 76b), "Standard Course" Ex. 191, and "O the joy," Add. Ex. p. 57. Analyse for Similar and Contrary Motion (par. 76c), "Standard Course" Ex. 134; "Philippi," Rep. 327; "With us abide," Rep. 327. Analyse for Generally Contrasted Motion (par. 76d) "The Fortune Hunter," Add. Ex., p. 4; "Nearer," p. 34. Analyse for Similar and Contrary Waving (par. 76e) "Jackson," p. 2.

### FIFTH SET. *Melodic Reply. Relation of "Parts."*—Study "Musical Theory," Book III, pp. 97, 98.

A COURSE.—Analyse for Repetition and Imitation (p. 97, par. 76*f*, *g*, *h*), "Jesu, lover," "Crown Him," "Onward, Christian," Rep. 534; "Nearer my God," Add. Ex., p. 34. Analyse for Relation of "Parts" (p. 98) "Standard Course" Ex. 137, 144; "God speed," Add. Ex., p. 1; "Fierce ragged," Rep. 534.

B COURSE.—Analyse for Repetition and Imitation (p. 97, par. 76*f*, *g*, *h*), "Let our choir," "Onward, Christian," "Lead, kindly light," Rep. 807; "Take, O Lord," Rep. 327. Analyse for Relation of "Parts" (p. 98) "Let our choir," "Sleep thy last," "When winds," "At even," Rep. 807.

## SECOND STAGE.

### SIXTH SET. *Response.*—Study "Musical Theory," Book III, pp. 96 to 99, carefully noting every example, and the way in which the examples are described.

A COURSE.—Analyse for Response (as p. 99), first four scores of "Hear me when I call," Add. Ex., p. 17; "Standard Course" Ex. 133, 135, and 139; "O the joy," Add. Ex., p. 57; first verse of "If I had," p. 45.

B COURSE.—Analyse for Response (as p. 99), "Harvest Home," Add. Ex., p. 39 to end of first score, p. 40; "Jackson," Add. Ex., p. 2; "Fortune hunter," p. 4; "Hope will banish," p. 12; "How beautiful," p. 12; "Nearer," p. 34.

### SEVENTH SET. *Fugal Imitation and Sequence.*—Study "Musical Theory," Book III, pp. 105 to 108.

A COURSE.—Analyse for Fugal Imitations (as p. 105), "Hear me," Add. Ex., p. 19, sc. 2; "Bon Accord," p. 11, from end of meas. 4 to meas. 7; "Morning Prayer," p. 79, from the end of sc. 2; "Ye spotted," p. 81, from the end of first score, and p. 82, from sc. 1, meas. 3. Analyse for Sequence (as p. 108) "Nearer," p. 35, from sc. 2; "Rise, my soul," p. 33; "O Saviour," p. 85, sc. 1; "Hope will banish," p. 12, from middle of sc. 2; "Where the gay" p. 65, from middle of sc. 3.

B COURSE.—Analyse for Fugal Imitations (as p. 105) "We fly," Add. Ex., p. 20, sc. 1 and 2; "Come let us," p. 24, sc. 3; "Swiftly," p. 31, sc. 3, sc. 5 from meas. 2, and p. 32, end of sc. 1; "Awake," p. 62, sc. 3. Companion Imitation, "Saviour," p. 92, sc. 3. Analyse for Sequence "God speed," p. 1, sc. 3; "If I had," p. 45, sc. 1; "Harvest home," p. 39, sc. 4, and p. 40, from end of sc. 3.

### EIGHTH SET. *Thematic Development.*—Study "Musical Theory," Book III, p. 108 to 111.

A COURSE.—Analyse for Thematic Development (p. 111), Pleyel's Duet No. 2, in String Band Music No. 1.

B COURSE.—Analyse for Thematic Development (p. 111) First Movement and Rondo of Pleyel's Duet No. 5, in String Band Music, No. 3.

### NINTH SET. *Emotional Development and Point.*—Study "Musical Theory," Book III, pp. 111 to 114.

A COURSE.—Analyse for Emotional Development and Point (as pp. 113 and 114) "Lord, while," St. Co. Ex. 133; "Praise to God," Ex. 134; "O Saviour," Ex. 135; "Lo! my," Ex. 136; "God speed," Add. Ex., p. 1; "Jackson's," p. 2; "Lord, in this," p. 33; "Hope will banish," p. 12; verse 1 of "Morning Prayer," p. 79.

B COURSE.—Analyse for Emotional Development and Point (as pp. 113 and 114) "Blest be," St. Co. Ex. 140; "Through the day," Ex. 142; "Great is," Ex. 143; "I love my love," Ex. 145; "Rise, my soul," Add. Ex., p. 33; "Father," p. 34; "Nearer," p. 34; "Come, Freedom's," p. 13; "Harvest home," p. 39.

### TENTH SET. *Accompaniments, Additions, and Insertions.*—Study "Musical Theory," Book III, pp. 114 to 120.

A COURSE.—Analyse for Accompaniments, Additions, or Insertions (as pp. 119 and 120) "The sea," St. Co. Ex. 175; "The Gipsy's tent," Add. Ex. p. 35; "Home, O where," p. 74; "Cuckoo," p. 9; "Where art thou," Rep. 274.

B COURSE.—Analyse for Accompaniments, Additions, or Insertions (as pp. 119 and 120) "Summer is gone," St. Co. Ex. 190; "Night around," Add. Ex., p. 22; "Angel of hope," p. 48; "Come, Freedom's," p. 13.

## THIRD STAGE.

ELEVENTH SET. *Hymn-Tune Form.*—Study "Musical Theory," Book III, pp. 127 to 138.

A COURSE.—Parse (as on pp. 234 and 235) "Glory be," Rep. 707; "Holy Matrimony," Rep. 147; "How welcome," Rep. 707; "Lowly," Rep. 143; "Angels holy," Rep. 707; "Fierce was the," Rep. 707; "The way is long," Rep. 707; "Eternal Father," Rep. 534.

B COURSE.—Parse (as on pp. 234 and 235) "Jerusalem," Rep. 147; "O Lord," Rep. 143; "Christmas Hymn," Rep. 155; "Ye choirs," Rep. 147; "Pilgrims," Rep. 534; "Fierce raged," Rep. 534; "O come and mourn," Rep. 147; "Holy, holy," Rep. 147.

TWELFTH SET. *Part-Song and Extended Part-Song Form.*—Study "Musical Theory," Book III, pp. 138 to 140.

A COURSE.—Parse (as on pp. 234 and 235) "Away," Add. Ex., p. 42; "If I had," p. 45; "Morning Prayer," p. 79.

B COURSE.—Parse (as on pp. 234 and 235) "Sunshine," Add. Ex., p. 44; "The woods," p. 71; "Shepherd's lament," p. 88.

THIRTEENTH SET. *Madrigal Form. Anthem Form.*—Study "Musical Theory," Book III, pp. 140 to 154.

A COURSE.—Parse (as on pp. 234 and 235) "Silver swan," Rep. 274; "Praised be the Lord," Rep. 464.

B COURSE.—Parse (as on pp. 234 and 235), "What saith my," Rep. 162; "Blessed," Rep. 121; "O Saviour," Add. Ex., p. 85.

FOURTEENTH SET. *Song-Tune and Extended Song-Tune Forms. Glee Form.*—Study "Musical Theory," Book III, pp. 155 to 173.

A COURSE.—Parse (as on pp. 234 and 235) "Night around," Add. Ex. p. 22; "The Gipsy's tent," p. 35; "Come, let us," p. 24; "Stout-limbed oak," p. 77.

B COURSE.—Parse, as on pp. 234 and 239) "Angel of hope," Add. Ex., p. 48; "Home, O where," p. 74; "Awake," p. 62; "Ye spotted snakes," p. 81.

FIFTEENTH SET.—*March Form. Dance Form. Variatio Form.*—Study "Musical Theory," Book III, pp. 174 to 187.

A COURSE.—Parse (as on pp. 234 and 235) "Let the hills resound," Rep. 635; Minuetto from Mozart's *Serenade*, Orches. Scores, 4; "O the flowery month," Mod. Part-Songs, No. 5; Haydn's "Adagio," Orches. Scores, 6.

B COURSE.—Parse (as on pp. 234 and 235) "Glory and love," Rep. 719; Haydn's "Minuetto," Orches. Scores, 7; "Forest Festival," Rep. 640; "Blue Bells," Pianoforte Music, No. 4; "Andante" (Beethoven), Orches. Scores, No. 11.

SIXTEENTH SET. *Rondo Form.*—Study "Musical Theory," Book III, pp. 187 to 197.

A COURSE.—Parse (as on pp. 234 and 235) Rondo from Mozart's Sonata in C, Pianoforte Music, No. 5; Rondo from Haydn's Sonata in D, Pianoforte Music, No. 6.

B COURSE.—Parse (as on pp. 234 and 235) Rondo from Beethoven's Sonata in G, Pianoforte Music, No. 7; Ronde from Clementi's Sonatina in C, Pianoforte Music, No. 8.

SEVENTEENTH SET. *Haydn, or First Movement Form.*—Study "Musical Theory," Book III, pp. 198 to 217.

A COURSE.—Parse (as on pp. 234 and 235) First Movement of Mozart's Sonata in C, Pianoforte Music, No. 5; First Movement of Haydn's Sonata in D, Pianoforte Music, No. 6.

B COURSE.—Parse (as on pp. 234 and 235) First Movement from Clementi's Sonatina in C, Pianoforte Music, No. 8; First Movement of Beethoven's Sonata in G, Pianoforte Music, No. 7.

EIGHTEENTH SET. *Canon Form. Fugue Form.*—Study "Musical Theory," Book III, pp. 217 to 225.

A COURSE.—Parse (as on pp. 234 and 235) "June, lovely June," Rep. 342; "He trusted in God," Rep. 683; Bach's Fugue in E $\flat$ , Pianoforte Music, No. 6.

B COURSE.—Parse (as on pp. 234 and 235) "Light of heart," Rep. 490; "Awake the harp," Rep. 483; Bach's Fugue in C Pianoforte Music, No. 8.

# MUSICAL THEORY.

## BOOK IV.

### EXPRESSION.

**122. Nature of Expression.**—Expression is the skilful use of force, speed, and break of continuity in the delivery of a tune, so as to set forth its points of beauty with clearness, and its points of feeling with warmth.

**122b. Other Definitions.**—One definition says, Expression is “the power or art of rendering music so as to make it the vehicle of deep and pure emotion; the *spirit* of music, as opposed to the mere mechanical production of sound.” The first sentence gives too much credit to Expression. To express is to “press out,” and deep and pure emotion cannot be pressed out of bad music, though skilful executants can certainly do wonders in this direction. The power of Expression is limited; it can bring little more than the appliances of force, speed, and break of continuity to bear on the already existing music. The second sentence well suggests that life of thought and feeling, that clear perception of the meaning of the music, that self-forgetfulness, that power of embodying the author’s conceptions, which good Expression requires. Another definition (that of Mr. Avison, in his Essay on Musical Expression, A.D., 1775) says, “As musical expression in the *composer* is succeeding in the attempt to express some particular passion, so in the *performer* it is to do a composition justice, by playing it in a *taste and style* so exactly corresponding with the intention of the composer, as to preserve and illustrate all the beauties of his work.” Such a definition makes us regret that Mr. Avison confined himself more to the Composer than the Performer in this essay. The emphasis which he throws on the *points to be developed* or expressed suggests to us the proper method of study. He illustrates the expression of feeling in Music by the corresponding expression in elocution, and notes “how commanding the power of expression may be found, from a different manner of reading the same author; especially in Poetry, where a just

and spirited emphasis is so highly essential to point out *those interesting* strokes which are more peculiarly designed to delight the imagination and affect the heart.”

**122c. Possibility of Rules.**—It has often been disputed whether rules can be laid down for so refined, so variable, so intangible a thing as Expression. Some of those executants who are most distinguished for their delicacy and perfectness in Expression are the readiest to say—there are no rules for it. But if these persons had been in the habit of analysing the processes of their own minds, and observing the growth of their own self-education, they would allow that they had been all their lives making rules for themselves, and by virtue of those rules they can now see the right expression for a piece of music a hundred times more quickly than they once could. It is true that their rules have never been formulated, because it has not been their habit of mind to formulate rules, and the rules may be such as are very difficult to express in words. With them the rules are still only instincts which have grown they know not how. Sir Joshua Reynolds in his discourses on Painting shows that rules are only the condensed experiences of those who have gone before us. They do not bind us to follow the same path, but only show us the road which others have found to be safe and good. He shows that when the art of Painting was in its infancy, “the power of merely drawing the likeness of anybody was considered one of its greatest efforts.” The common people thought it an effort of Genius. “But when it was found that every man could be taught to do this and a great deal more, merely by the observance of certain precepts, the name of Genius then

shifted its application. It was given only to him who added the peculiar Character of the object he represented—to him who had Invention, Grace, Expression, or Dignity—in short, those qualities or excellences the power of producing which could not *then* be taught by rules." Thus each new age is discovering more and more of the principles and rules of art, and encroaching on the region which in public estimation had been left to Genius. "Genius begins," he says, "where rules end." "But," he adds, "by whatever strides criticism may gain ground, Genius will still have room enough to expatiate, and keep always at the same distance from narrow comprehension, and mechanical performance." Time was when musical notation gave even the pitch and the interval very indefinitely, very much, even in this respect, being left to Genius. And in respect to Time and Expression, Notation had nothing whatever to say. Then followed the era of definite pitches and the notation of Time, which encroached considerably on the old region of Genius, but still left loudness and softness, abruptness and smoothness, and all the other arts of Expression to the intuitions of self-made rules of Genius. Of late years, composers have laid down rules even for this to a very large extent, and their copies are covered with expression marks. But they still leave to the Genius of the executant, not only the whole subject of Phrasing, but many other things for which they have not yet found marks, and on which they have not, even for themselves, made rules.

In the year 1858 the present writer (not knowing of any book on the subject, except the hints in Sabilla Novello's "Voice and Vocal Art") tried to discover for himself some of the *laws* of Expression which he felt sure must underlie the *practice* of the best artists, and in each new instruction book since that time he has tried to carry the rules further. Monsieur Lussy in 1874 published his "Traité de L'expression Musicale." He says that for twenty years he listened to the best artists, and made notes of their variations of force and speed. After a time he became convinced that in the *same passages* these artists gave, in the main, the *same expression*. His fine work relates chiefly to Pianoforte music. Sir Joshua Reynolds distinguishes between the rules which spring from the requirements of our human nature, and those which spring from the prevailing opinion of the time or nation. The first he calls real truth, the second apparent. The first set of rules will abide through all ages, the second we may have to comply with for a time, but they will pass away. A few of Mons. Lussy's rules strike us Englishmen as French in their character.

1221. *Possibility of Teaching*.—"It is very natural," says Sir Joshua Reynolds, "for those who are unacquainted with the *cause* of anything extraordinary to be astonished at the *effect*, and to consider it as a kind of magic—an *inspiration*—a gift bestowed upon peculiar favourites at their birth." And it must be admitted that there is such a vast difference between individuals, in respect of intelligence, sensitiveness, and the power of impersonation, as to give some excuse for this opinion. There must be some natures which *resist* culture either from dulness or conceit. History says of a certain opera-singer, "Madame ——— had an agreeable presence and a musical voice not ill-trained; but these advantages were quite destroyed by her lifelessness—a resigned and automatic indifference, which first wearied and then irritated her audiences. To the end of her career she remained unintelligent and inanimate." Another young girl was heard singing with rich voice, natural feeling, and a certain degree of expression in the streets of an Italian town. She was taken by her patrons and introduced to the Stage, where for many years she gave pleasure and attained a moderate success. Her friends spent large sums of money in her musical education, but *no one could make her learn more!* She was satisfied with her attainments, and the same moderately good singer which she was when first discovered she remained to the last. Now, we do not maintain that people of this sort can be taught or improved, but we do maintain that anyone who is—first, conscious of his defects in this respect, and second, resolved to improve, can be greatly helped to develop his faculties.

But his teacher must not begin with the *rules*. He must begin with the *things* to be expressed; and he must induce the pupil to discover rules for himself. When an executant knows *what* is to be expressed, he has won half the battle. A study of Musical Form and Structural Relations will open his eyes to these points. The singer or player who merely "obeys the orders" of all the careful expression-marks which cover the pages of some music, may attain an *appearance* of artistic performance; but he has learnt nothing! "These marks," says Lussy, "carry him no further than the piece they are applied to. They address the eye, and not the intelligence; they tell us *where* we are to give expression, not *why*. What the pupil wants to know is *why* he should play a passage in one way rather than another; *piano* rather than *forte*, *rallentando* rather than *accelerando*, &c." "I wish you to teach the pupils," said the Principal of a ladies' school in Paris to Mons. Lussy when a young man,

"rules for playing with expression, not this or that piece—learnt with difficulty and soon forgotten—but all pieces." The pupil taught to make such rules will never be shackled by them, nor will he capriciously despise them. For true Knowledge fosters *liberty*; it is only ignorance which breeds either slavery or license.

Next to this systematic study, the student should habituate himself to the hearing of good music. He should listen with mind and hear as well as ear. "Whoever," says Sir Joshua Reynolds, "has so far formed his taste as to be able to relish and feel the beauties of the great masters, has gone a great way in his study; for, merely from a consciousness of this relish of the right, the mind swells with an inward pride, and is almost as powerfully affected as if it had itself produced what it admires. Our hearts, frequently warmed in this manner by the contact of those whom we wish to resemble, will undoubtedly catch something of their way of thinking; and we shall receive in our own bosoms some radiation at least of their fire and splendour."

Another step will be taken by our pupil when he becomes what Sir Joshua Reynolds calls "the sagacious imitator."

Such an imitator understands the reasons of the things he imitates, and he knows that as a learner he must first imitate well before he begins to originate and invent. He is not too vain to imitate, though he does it sagaciously. "After all, then," says the objector, "you require sagacity to begin with. But I am dull—slow to believe, and slow to think. How am I to get this sagacity? Is it possible to teach me?" Our answer is, "Yes, for you are *only* slow; you have the faculties; you have the industry; and even Genius itself is defined as—a *mighty capacity for taking trouble*."

122e. *Exercises*.—This is a book of Theory. The mere reading of Theory will not make an intelligent and poetical performer. Nothing but "*practice makes perfect*." The student who is in earnest will faithfully work through such exercises as those at the end of this book. But even these will not be enough. *For the true culture of Taste there must be a culture of the Soul*. Not only in music but in all the details of common life we must study gentleness—considerateness of others—and suitability and fitness in all that we do. Above all we must be self-forgetful, and practice how to throw ourselves unreservedly into the mind and feeling of others.

123. **The Means of Expression.**—The means of Expression are—first, Degrees of Force in tones; second, the Rates and Changes of Speed; third, the use of Breaks of Continuity; fourth, Changes of Resonance or Quality of tone; and fifth, the use of the Portamento and some other ornaments. This is all that is left to the option of the performer. Everything else is written down for him by the composer, and sometimes much of this. But in the powers here indicated there is vast scope for effect. Accordingly as they are rightly or wrongly wielded, the music is commonplace and tame, or beautiful and impassioned.

123b. *Degrees of Force*.—The degrees of force—loudness or softness—in music can only be expressed by comparative terms. One man's voice is naturally more loud than the voice of another, and a tone which would sound very loud in a small room, would be comparatively soft in a large room. For practical purposes however the following distinctions and signs have been found to answer well. The word *mezzo* (med'dzoa) and the sign *m* represent the medium force of tone. In singing it usually represents the medium of a man's own voice. The word *forte* (for'tai) and the sign *f* represent loudness of tone. The word *piano* (pyaa'noa) and the sign *p* represent softness of tone. *Fortissimo* (fortees'simoa) and *ff* represent

a greater loudness of tone than *f*. *Pianissimo* (pyaanees'simoa) and *pp* represent a greater softness of tone than *p*. *Mezzopiano* and *mp* mean less soft than *piano*. *Mezzo-forte* and *mf* mean less loud than *forte*. As a general rule *piano* expresses a state of subdued or restrained feeling, and *forte* is used to express the more bold or excited emotions.\*

123c. *Crescendo, Diminuendo, and Swell*.—A long tone or succession of tones passing gradually from the *p* or *pp* to the *f* or *ff* is called a *Crescendo* (Kraishen'doa) tone or passage. A long tone or succession of tones passing from *f* or the *ff* to *p* or *pp* is called a *decrescendo* (dai'kraishen'doa) or *diminuendo* (decme'e'noo-cn'doa)

\* See examples and exercises in St. Co., p. 132.

tone or passage. The gradual passage from *pp* to *ff* and back again is called a *Swell*. As a general rule, *crescendo* expresses a rising, and *diminuendo* a falling emotion.\* The lengthened *swell* is simply an ornament of elegance.

123d. *Pressure, Explosive, and Organ tones*.—A rapid *crescendo* on a single tone is called a Pressure tone, and is indicated thus <. It naturally expresses prayerful and beseeching pleading. A rapid *diminuendo* on a single tone, indicated thus > is called an Explosive or *sforzando* (*sfortzando*) tone. It naturally expresses bold and decisive emotion.† A rapid *swell* expressed thus ^ is sometimes used for playful and elegant expression. To a tone delivered with equal force from beginning to end, Dr. Lowell Mason gave the name Organ-tone, and he indicated it thus =.

123e. *Rates and Changes of Speed*.—The absolute rate of speed is now commonly fixed by composers with the help of the metronome. See above p. 33. To indicate something of the style as well as the Rate of movement, and also to show the places of change in speed, Italian words are used. See above pp. 65, 66. By these means the composer can indicate the various changes of movement from quick to slow, or slow to quick, with some precision. But in ordinary cases the composer leaves all this to the performer, and he has to realize the idea that as our hearts beat more quickly for any exertion or excitement, and more slowly as those feelings are calmed down, so it is natural that our music should move more quickly with warmer emotions and more slowly with a quiet state of feeling.‡ There is thus a general (though not absolute) correspondence between Soft and Slow, and between Loud and Quick.

123f. *Break of Continuity*.—When tones are held out to their full length, and made to glide smoothly one into the other, they are said to be delivered *Legato* (*Laigaa-toa*)—when they are held out for only about half their length, and delivered smartly, though not loudly, they are said to be *Staccato* (*stakkaa-toa*)—when they are held out for about three-quarters of their length, they are said to be *Detached*. *Staccato* tones are indicated by this † placed over the note, and *Detached* tones by a dot in the same place. The general effect of a succession of *Staccato* tones is exciting. The little pause that follows such tones, acts as a “pause of emphasis.” See above p. 87.

123g. *Break for Phrasing*.—At the beginning of a new Section or Phrase the pianist lifts his hands and strikes the digitals afresh, the violinist draws a “new bow,” and the singer takes breath. All these things require time for the break

of continuity. The place at which musical phrases are thus marked and cut off one from the other we propose to call the *Break*. The time for the *Break* is nearly always taken from the end of the preceding phrase. When it is necessary to indicate the place of the *Break*, we may do so by means of a comma which is raised above the line, and placed, not over any note, but over the breathing-place.

123h. *Quality of Tone*.—In singing, great differences of quality (or timbre) in the tones, can be made by alterations in the shape of the mouth. A wide distended mouth gives the *Sombre* resonance. A narrowed mouth and cheeks give the *Clear* resonance. And a proper ordinary opening of the mouth gives the *Medium* resonance. The *Sombre* resonance greatly aids the effect of tones or phrases which are serious or solemn. The *Clear* resonance assists the expression of tones or phrases which are bright and joyful. We are not here studying the means of expression placed in the hands of the composer; else we should note the beautiful effects, and changes of effect produced by the different qualities of the instruments of the orchestra.

123j. *Portamento and other Ornaments*.—The *Portamento* means the “carrying” of the voice, from one tone to another by touching all the intermediate tones without distinguishing them, in other words, by an *inflection*, like the inflection of speech. Sabilla Novello says — “The difference between a tone taken with or without *portamento* is the same as between an object when it is *thrown* or when it is *lifted up*.” The word is sometimes used in the same sense as *Legato* for the smooth gliding from tone to tone in small intervals. But it is commonly employed to describe a glide or inflection from tone to tone in large intervals. The mental effect of the ascending *portamento* is *impassioned*, that of the descending *portamento* is *languishing*. In ascending the *portamento* is delivered *crescendo*, and in descending *diminuendo*; but in both cases the tone reached by a *portamento* should promptly take the “explosive” form. The *portamento* itself leads the mind to this tone, and prepares it for the explosive form. We do not remember hearing an *effective portamento* carried on to a weak pulse; for although an *ascending* leap on to a weak pulse may receive an emphasis, it is almost always in the pressure, and not the explosive form. This ornament sounds very affected when leading to a weak pulse and very yawning when carried *crescendo* downwards. With those which follow, it should only be used by the *Solo* performer on voice or violin, and by him only rarely and with judgment. “It is necessary above all things,” says Madame Seiler,



"that the performer have a thorough appreciation of the sentiment of the piece, and seek to make it his own, and then the ornament will be introduced only where it accords with the sentiment." The following ornaments are now commonly written down by the composer whenever he wishes them introduced. But they were formerly and are still sometimes left to the taste of the performer. And that is how they find a place in this book.

The *Appoggiatura* (appod'jyatoora) or "leaning-tone" is generally allowed to take half and sometimes two-thirds of the principal tone on which it resolves. In the Tonic Sol-fa notation it is written as it should be sung, in the Staff notation it is written as below.

KEY G.

{ | m .d : m, r. d, t, | d : — ||



{ | d : r : m | s : — : f | m ||



The *Appoggiatura* is generally one step above or below the principal tone. When below, it is a *little* step. The *Appoggiatura* itself bears the accent. The mental effect of the *Appoggiatura* is that of elegant intrusion. Harmonically it is a Forestroke.

The *Short Appoggiatura* must take as short a time as possible, but must be distinctly heard. It may be, like the *Appoggiatura*, either above or below the principal tone, and is sometimes at more than one step from it. It is almost exclusively used in instrumental music. In the Tonic Sol-fa notation it is written above its principal tone in italics. In the Staff notation it is generally written with a bar across its little note. But there has been no universally acknowledged system of distinguishing it from the *Appoggiatura*.

KEY C.

{ | <sup>se</sup>1 || { | <sup>m</sup>1 d' || { | <sup>r</sup>1 d' ||



We have shown above the *double Short Appoggiatura*. Dr. Marx and Herr Pauer say that the time of the short *Appoggiatura* is taken, not from the time of its principal tone, but from that which precedes. Others say that it is taken from

the time of the principal tone. All agree that it is not accented.

The *Acciaccatura* (atchyak'katoora) or "crushing-tone," called in German "the together-stroke," is a tone a little step below a principal tone, which is struck at the same moment as that principal tone, but is instantly released. The momentary beat thus created gives an accent to the principal tone which is very useful in Organ-playing. It is not effective on the Piano, and is not used for Voices. The name *Acciaccatura* is often wrongly given to the Short *Appoggiatura*, and it is written in the same way.

The *Turn* is an *over Short Appoggiatura* followed by an *under* one. It must have a little step either above or below, whichever is more convenient. When on a strong pulse, it occupies half the time of the principal tone; when on a weak pulse or part of a pulse, it makes with its principal four equal tones. It is indicated in both notations by this mark ~ being placed over the principal note. The following examples will shew how it is sung or played.

{ | d̃ | r' d' t, d' .- : m' : r' d' t, d' | r' ||



{ | t̃ | d' t, t, t .- : r' : d' t, t, t | d' ||



{ | l̃ | t' l, s, e, l .- : d' : t, l, s, e, l | t ||



The mental effect of the *Turn* is to give accent or elegance to its principal tone. Sometimes an inverted or "back" *Turn* is used, which is an *under* followed by an *over Short Appoggiatura*. It is indicated by this sign {.

The *Trill* or *Shake* consists of a rapid alternation of the principal tone with the tone next above it. The "direct" *Trill* begins with the principal tone; the "inverted" *Trill* begins with the tone above. All *Trills* end with the principal tone, though it fills up the whole length of that tone. When a *Trill* is placed on an accented tone it ends with a *Turn*, because the *Turn* emphasizes accent. The more rapid the *Trill* is, the better, so that its two tones are quite distinct. The sign for a *Trill* is this tr, placed over the principal tone. The mental effect of

the *trill* is to give brilliance to its principal tone.

The *Beat* is a Shake with the alternate tone *below*. It is rarely used. It is indicated by this mark  $\hat{=}$  or this  $\sim$  placed over the notes.

The *Upper Mordente* consists of the principal tone followed by the tone above it struck very rapidly just before the main body of the principal tone. The *Lower*

*Mordente* uses in a similar manner the tone a little step below. The *Lower Mordente* is indicated thus  $\wedge$  or  $\blacklozenge$ . The *Upper Mordente* thus  $\wedge$  or  $\blacklozenge$ .

The instrumentalist will find fuller information on the subject of these ornaments in Franklin Taylor's "Primer of Pianoforte Playing." Notice specially his rules for distinguishing the *Appoggiatura* from the Short *Appoggiatura*.

124. **The Objects of Expression.**—The objects of Expression are those Structural Relations of a tune which develop its principal points of beauty and emotion, those effects of Harmony which require special development, and where words are employed, those Meanings and Feelings which the words suggest. Our subject is thus divided into two parts;—first, Musical Expression; second, Verbal Expression.

### MUSICAL EXPRESSION.

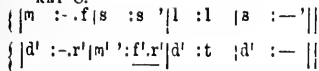
125. **Phrasing.**—Those who have studied Rhythmical Proportion (above, pp. 87, 88) will know how much a distinct perception of the Sections and Phrases of a piece of music contributes to our sense of its form and beauty. It is, therefore, important, by means of Expression, to set forth and distinguish these divisions. The act of doing so is called Phrasing. Phrasing is accomplished—1st, by making a "break" of continuity (as above, p. 240) before the beginning of each phrase; 2nd, by emphasizing the first tone with something of "pressure" if it is on a weak pulse, and something of "explosion" (above, p. 240) if on a strong pulse; 3rd, by giving to each Phrase or Section the peculiar Expression which its own shape and character demands; and 4th, by delivering one whole Section or Phrase more softly or loudly than another.

126. **Distinction of Phrases.**—The distinction of *Phrases* demands more thought and care from the performer than the distinction of Sections, because the close of one Section and the beginning of a new one is already clearly marked by the Cadences. The general rule for the distinction of Phrases—for the placing of the break—is, that our rhythmical sense gives us a natural tendency to divide into *equal* parts, but exceptions are easily suggested by the shaping of the melody, or by alterations in the rhythm.

126b. *Examples.*—Thus when about to sing or play the following two Sections, the performer would require almost no thought to remind him of the "break" of continuity at the end of the third *s* in order to begin the new Section more

clearly and definitely. But if he desires to divide the Sections into Phrases, he will have to *observe* closely and to *think*. We use the raised comma to indicate the "place of break."

## KEY C.



The general rule of equal division will lead him to place the break in the first Section just after the second *s*; but the break in the second Section must be placed exceptionally, because of the shaping of the melody. The "equal division" would be after *r'*; but *r'* could not be put into the first Phrase because it so evidently leads down to *d'* and belongs to it. Thus for purely musical phrasing we should place the break before *r'* making the pulse TAASEfe instead of TAATAI. But a slur must be performed glidingly and forbids a break.\* We must therefore place the break before the *f'*. In giving Expression it would be natural to take the first Phrase of each Section *crescendo*, except where the sense of the words may dictate otherwise. The *f'* of the second Section should be delivered as the culmination of the *crescendo*; and, if it is necessary to breathe before it, the "break" should be made, not at the beginning of the *f'*-pulse, but at the end of the *m'*-pulse. In the following cases we shall confine ourselves exclusively to the musical Phrasing, and shall afterwards return to consider the differences of break which may be imposed by the words.

In the tunes "St. Fulbert" p. 128, "Holyrood" p. 130, "Sigillus" p. 130, and "Grasmere" p. 131, the rule of equal division will naturally place the break at the beginning of the fifth pulse of each Section. In view of future illustrations it would be well for the student to mark in his book, as above, the places of the musical break.

In "St. Agnes" p. 129, the rhythm is irregular, and the Sections cannot be equally divided. We have therefore to listen and decide whether the Section divides itself into two shapes of Phrase or Figures, and where. We should thus probably agree to place the break at the beginning of the sixth pulse of IA and IIA, and at the end of the third pulse of IB and IIB.

In Heidelberg" p. 131, the rule of equal division places the break at the beginning of the fifth pulse of IA, IB, IIA, but if we place it there in IIA we break the natural resolution of the little step, *f* going to *m*, and this we feel should be avoided if possible. We may therefore place the break at the end of the third or the fifth pulses. If at the end of the third pulse, we should break the continuity of an ascending phrase, which replies to a descending one at the beginning of IB. Let us therefore place the break at the end of the fifth pulse.

In "Denbigh" p. 129, the general rule of equality of division places the break of phrase at the beginning of the fifth pulse in IA, IIA, and IIB. But, if we place it there in IB we shall separate *fe* from its natural resolution in *s*. Let us therefore place it at the end of the fifth pulse.

In "Gibbons" p. 132, the rule of equal division places the break at the end of the fourth pulse in IA, IB, and IIA. But if we place it there in IIB we shall fail to show the two falling figures (*s* to *r* and *m* to *d*) which are indicated by the shaping of the Section. Let us therefore place the musical break at the beginning of the fourth pulse.

In "Zurich" p. 132, there is in every Section a reason which inclines us to place the break at the beginning of the fourth pulse instead of at the end. In IA and IIA it is desirable to keep unbroken the ascending figure, *s*, to *d*. In IB and IIB it is desirable not to separate *fe* from its proper resolution. In IIIA a great downward leap naturally suggests a break of phrase, and the break being placed at the beginning of the fourth pulse, instead of the end makes the *d* glide into the *t*, and gives it effective emphasis. In IIIB the steady downward motion from *m* to *t*, and in IVA the upward motion from *d* to *f* are best expressed by taking the break at the beginning of the weak pulse; if it were taken just before the strong pulse, it would make the division too marked, and lessen the sense of unity in the whole Section. In IVB for a reason given on p. 251, we should emphasize the first *d* by a slight break before it.

In "Harrington" p. 129, the rule of equal division places the break at the beginning of the seventh pulse in IA and IIA. But in IB and IIB the downward leaps after a rather conclusive figure suggest a break of phrase at the end of the fourth pulse.

**127. Shape of Phrases.**—The kind of motion which is given to a Phrase—that is, its ascending or descending, its moving stepwise or by leaps, or its simple continuity of tone—

\* In instrumental music, however, slurs are often carelessly printed, and "overlapping" (p. 217) also requires exceptional treatment.

is called *its shape*. And there are certain principles of our nature, which lead us to give different forms of expression to different shapes of phrases. Thus—

1st, Our love of life and vigour, our dislike to monotony, compels us to give to any long-held or repeated tone the form of the *Crescendo*, and sometimes that of the *Swell*,—\*

2nd, Our natural pleasure in difficulties to be conquered, the inspiration we feel in effort and struggle, lead us to sing or play ascending phrases with a *quickening* of force and speed,—

3rd, Our sense of relief in efforts accomplished and of rest in the quiet which follows, *incline* us to sing descending passages with a *slackening* of force and speed,—

4th, The natural excitement we feel at the prospect of exertion dictates the Expression we give to the *leap*. An upward leap, even on to a weak pulse is almost unavoidably emphasized, and it is necessarily so when taken on to a strong pulse. The very distance of interval combined with heightened pitch of themselves mark it out to the ear, so that *much* additional force is rarely needed. The downward leap on to a *weak* pulse implies not effort or energy, but fall, and is naturally unemphasized. But the downward leap to a *strong* pulse—a pulse already destined by the measure to be strong—comes with a sense of weight and power, which is made stronger by the leap. Exceptional circumstances will vary all these forms of Expression, but they hold good in all music as general rules.

127b. *Illustration*.—The ever-increasing self-assertion of a long holding tone or a repeated tone has been likened to the steadfast rock amid the moving waves. The *crescendo* and *diminuendo* effects have reminded us of the quickening and slackening of our pulses in effort and relaxation. See "Standard Course," p. 99. Mons. Lussy beautifully says "to mount is to fight physically and morally—to raise one's self to a higher stage against natural tendencies. The more steep the road, the more strength we must put out; and the more strength we put out, the more rapidly our pulse beats, and the more quickly we move, but also the sooner are we exhausted. To descend physically and morally is to follow one's natural tendencies—we feel a *disposition* to go fast, but necessity to hold back."

127c. *Examples*.—The following Period affords an example of each of these rules. 1st. If we wish to throw any feeling into the repeated tone *d*, we must sing it *crescendo*; the first *d* being accented

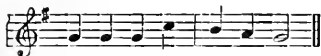
lightly indeed, but not loud, the third *d* being *much more* forcefully delivered, and the intermediate *d* being made an emotional "pressure" tone steadily swelling from that which precedes into that which follows. 2nd. The ascending phrase from *d* to *s*, if we would make it beautiful and passionate, must begin with an accent clear and marked but not loud on the *d*. The accented *m* must be louder, and *s* louder still, and the tones *r* and *f* must forget their weak accents and assume the "pressure" form, so as to make a steady *crescendo*. 3rd. The slackening of force in descending from *s* to *r* is very natural, especially if the previous *crescendo* has been well marked. 4th. The upward leap from *d* to *f* makes the *f* an effective tone; if the last *d* is changed to *m* there is no leap and *f* loses its effectiveness. It is not necessary to re-enforce this effect by much additional loudness; we feel that the explosive tone on *f* would be out of place, whereas the pressure tone carries on the *crescendo* and emphasizes the *m* which follows.

\* New Ex. in St. Co., p. 99.

KEY G.

$\dot{f} | d : r | m : f | s : f | m : r ||$

$\dot{f} | d : d | d : f | m : r | d : - ||$



The remaining Sections of this well-known tune illustrate over again the same principles. These forms of Expression are not artificial ornaments, but the natural suggestions of a heart singing with the voice, and they fill the tune with life and power. But a congregation, or a company of children, who may be in a thoughtless and indifferent mood, will make such a tune as this heavy, flat, and miserable.

M. Lussy shows that passages like the following should be treated in the same way as a continuous or repeated tone—that is, with a steady *crescendo*—the *l* being only interrupted by unaccented tones, which increase rather than lessen its importance.

KEY F. MEYERBEER. "Robert."

$\{ | d' : - , s : s | d' : - : t . l \}$

$\{ | l , s : l , s : l , s | s : - . f : m ||$



He also maintains that whenever a tone rises one step from the last and immediately descends to it again, even though it be on an unaccented part of the measure, it should be emphasized. This we may call his rule of the "rising and falling step."

128. **Marked Variations.**—Any variation from what the ear has been led to expect either in rhythm, melody, or harmony, should be emphasized by the performer. The composer did not make these variations through carelessness; he had a meaning in them. And the performer must show that he knows the composer's mind by taking care that they are heard.

128b. *Illustrations.*—Mons. Lussy says, "Our minds have a natural love of routine. Hardly has the ear taken in the first rhythm, than it *desires* a similar rhythm in the same key and mode, and in the same grouping of tones. Whenever anything *unexpected* occurs we are obliged to force it upon the attention of the mind by special accent." This is another way of stating Gottfried Weber's doctrine of *vis inertiae*, or the mind's *unwillingness to move* from what it has once accepted—the doctrine which Weber applies to the theory of Transition and Modulation. See Book V, "Factors of Transition."

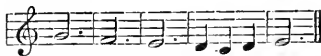
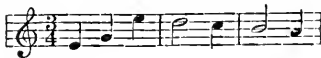
128c. *The Unexpected in Rhythm.*—Syncopation and syncopated slurs (see above, p. 35) are the most common illustrations of this. In order to call the attention to them which was intended by the composer they should always be delivered with the explosive tone. Mons. Lussy

quotes several examples of long tones, where the previous rhythm had led us to expect shorter ones, among them this, in which *f* and *m* should obviously be emphasized. See also "Rousseau," p. 100, lib., m. 2.

KEY C.

$\{ | m : s : m' | r' : - : d' | t : - : l | s : - : - \}$

$\{ | f : - : - | m : - : - | r : d : r | m : - : - ||$



He quotes the following example of a rhythm quite unexpected in which the second *l* should be emphasized.

KEY F. PAER.  
 { | s :— : f „m | m :— „r : r }

{ | l̇ : l̇ l̇ : ṡ ḟ | ḟ :— „m : m ||



The following he quotes to show how the welcome single-pulse tones should be emphasized after very different rhythms.

KEY A♭. VERDI. "Traviata."  
 { | m :— : r „d | t, : t, : | f :— : m „r | dē : dē : „s }

{ | s :— : f „m | r dē, r : m f s : l t l | l : s }



128d. *The Unexpected in Melody.*—We take from M. Lussy the two following examples of the unexpected in melody.

KEY G. MENDELSSOHN. Op. 14.  
 { : „s s | s :— „f m | m „r : d t, | d „r : r „m | s f r : „s s | l „r : s s f m | m „r |



KEY G.  
 { „s | d l „m : s „r | m r : l „r | f „t, : r „s | d m l : s „s | r d m l : s d | r m r : t „l |



128e. *The Unexpected in Harmony.*—It is obvious that "distinguishing-tones," whether they be *fe*, *ta*, *se*, *de*, *re* *ma*, or *la*, and whether they are introduced to promote Transition or a Chromatic resolution, do disturb the *vis inertiae*—the immobility of the mind. They are undoubtedly the unexpected, and this unexpectedness is the more marked when similar phrases

See also "See! the conquering hero," p. 104, IIIA, m. 3.

KEY F. VERDI. "Traviata."  
 { | d' :— : t „l | t :— : l „s }

{ | m : f : r | m : m' :— „r' | d' :— : ||



Our feeling that unexpected triplets should have a staccato emphasis he illustrates by the following.

MERCADENTE. "Crucifixus."  
 { | f :— : m „r | dē : dē : „s }

{ | s :— : f „m | r dē, r : m f s : l t l | l : s }



In the first it is obvious that the *l* should be emphasized, and in the second the *r'* and the *l*.

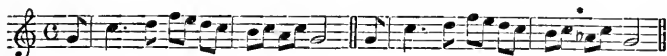
have occurred just before *without* these distinguishing tones. A tone of *returning* transition, or a tone contradicting a previous chromatic tone, should also be emphasized. It is easily seen that in the following examples from M. Lussy *la*, *fe*, *ma*, and *de* should be emphasized, by explosive utterance when they are on an accent, and by "pressure" when not

accented. In several of these cases we are tempted to increase the emphatic delivery of these exceptional tones by a

slight slackening of speed or *rallentando*. See also "Sec, the conquering," p. 104, *se*, IIA, m. 4; and *t*, IIB, m. 3.

KEY C. MEYERBEER. "Africaine."  
{ .s | d' : - .r' | f' .m' : r' .d' | t .d' : l .d' | s : - ||

{ .s | d' : - .r' | f' .m' : r' .d' | t .d' : lā .d' | s : - ||



KEY Ab. ROSSINI. "G. Tell."  
{ | d : - : r, t, s, | d : - : r, m, f | s : - : iā, s, fē | s : - : s }

{ | f : - .m, s, m | r : - : d, l, d | r : - : mā, r, dē | r : - : re ||



129. **Distinction of Sections.**—The Sections are often distinguished structurally by one being placed higher or lower than another. In most, though not in all cases, the movement to a higher pitch suggests louder delivery, and the change to a lower pitch suggests a humbler and softer delivery. Other modes of distinction will occur to the student as the cases arise. Among the most important things for him to remember is this that those Sections which are musically most related to each other are those which should be distinguished; that is, their relationship should be shown by the expression.

129b. *Examples.*—In the following example the middle Section dwells more upon the high range of the voice, and has a higher cadence than the others. This fact combined with the bold style of its melody would naturally lead us to

sing it louder; and to distinguish the first Section from the last we could take the first more or less *piano*, and the last more or less *forte*. Under some circumstances it might be better to make the first Section *forte* and the last *piano*.

KEY D.  
{ :s | d' : - | t : l | s : - | l : t .d' | m : m | f : r | d : - | - }

{ :s | m : d | m : s | d' : - | l : t .d' | t : s | l : fē | s : - | l }

{ :t | d' : - | t : l | s : - | l : t .d' | m : m | f : r | d : - | - ||



In "St. Fulbert" p. 128, the distinction of Sections is easily made when we notice that Ia has a rising melodic shape, which is, on the whole, higher than Ia with its two falling phrases, that Iib imitates Ia, though irregularly, a third lower, and that IIa has falling Phrases. This analysis of the structure of the tune, shows at once that Ia should be louder than Ia and should be *crescendo* from *s* up to *d'*, that Iib should be softer than Ia because it is lower, and *crescendo* from *r* to *f*, that the leap in Ia from *s* downward to weak-pulse *d* should leave the accents as they stand, that the leap in Ia from *r* upward to weak-pulse *l* should give *l* the pressure form, that the leaps downward in IIa from *d'* to strong-pulse *s* and upward from *d* to strong-pulse *f* should give both to the *s* and to the *f* a marked explosive accent.

In "Harrington" p. 129, as soon as we see that the Section IIa imitates the waving of Ia (each having a falling followed by a rising Phrase) but that IIa is lower, we determine to perform IIa more softly than Ia. As soon as we study the *s* Sections, we notice that Ia is like a "continuous" tone with the exciting variations of the unexpected *fe*, and the quick ornament *m.l*, and the whole Section should therefore be delivered *crescendo*. We also see that Iib answers Ia by re-asserting the original key at a higher pitch, and should therefore open *forte*,—its close being firm though soft. This expression-plan suits the Sections also consecutively, for the *forte* close of Ia sets off the *piano* opening of IIa, and the humble *crescendo* in the second Phrase of IIa prepares for the brilliant point of the tune in Iib, so that there seems a steady *crescendo* on the tones *r f l* and *d'*. The student will not forget the "returning" *f* at the beginning of IIa or the unexpected *l* at the end, which comes with its touch of hope looking out of sadness, where the ear had expected nothing but *m r*.

In "St. Agnes" p. 129, Ia is lower than Iib and therefore softer. IIa has a falling melodic shape from *f* down to *s*, and is therefore *diminuendo* in order to be which, it must begin *forte*. Iib opens with a rapid rising shape which should be *cres-*

*cendo*. The student will notice how the law of repeated tones makes the third *m* at the beginning of Ia and the third *s*, at the beginning of Iib assume the pressure form, which is the more important in the last case in view of the upward leap and the explosive tone on *m*. The more marked the repetition of these tones has been made to the ear, the more "unexpected" will *m* be felt at the beginning of IIa and *l, d* at the beginning of Iib. It sounds well to make the *m* a pressure tone, the *l* an explosive or staccato tone, and the *d* a pressure tone.

In "Denbigh" p. 129, Iib begins like Ia but proceeds in a more excited manner,—1st, by the unexpected *fe*; 2nd, by the high *l* which properly becomes *m*,—so Iib is louder than Ia, and Iib which imitates the cadence of Ia a fifth lower is softer. The two falling Phrases in IIa and that at the beginning of Iib easily suggest the *diminuendo* form, but in order to secure this, their commencing tones must have "pressure." The *f* must especially be marked because it shows returning transition and emphatically contradicts the *fe*.

In "Hollyrood" p. 130, Iib is higher and naturally louder than Ia. In IIa there are two rising Phrases each with a *crescendo*, the second is the more marked because its three-tone rhythm is unexpected, and Iib opens with a descending Phrase *diminuendo*.

In "Sigillus" p. 130, Iib is higher and brighter than Ia, both IIa and Iib have falling melodic shapes. To distinguish them, IIa which begins higher should begin louder than Iib.

In "Heidelberg" p. 131, the first Phrase of Ia repeats the last Phrase of Ia and repetition means reinforcement, therefore let Ia be louder. But IIa must be louder still, because it is so much higher. And Iib which repeats IIa in a lower key is naturally softer.

In "Grasmere" p. 131 Ia has a rising or *crescendo*, and Iib a falling or *diminuendo* shape. But the general force of both should be somewhat soft, so as to allow a stronger delivery of them in the repetition at the close. Iib imitates Ia a fourth higher, and so should be brighter. IIIa and b have their own characteristic forms. IIIa is *crescendo* and *diminuendo*;



IIIa is *diminuendo*, the *l* being only an interruption of the *diminuendo*. The *l* should have the pressure shape in order that the *r* may be delivered the more explosively, being a fall upon a strong pulse. This *diminuendo* beginning higher than that just preceding should also begin with a louder pressure tone. In IIa the second *f* is unexpected and should be emphasized. The same may be said in a less degree of the second *d'* in IVa. And in IVb the unexpected *f* should be carefully marked by voice or instrument.

In "Gibbons," p. 132, Ia and IIa begin *crescendo*, but IIa continues with a very marked because unexpected, *f* and closes with a *diminuendo* against Ia's second *crescendo*. IIb opens with a *diminuendo* beginning *Forte* to set off against the *crescendo* at the opening of Ib.

In "Zurich," Ia and b should be softly delivered in order that their reinforcement in IIa and b may appear more vigorous. IIIa has two ascending phrases, the second lower and softer than the first. IIIb descends with a *diminuendo* from *m* to *t*. IVa ascends with *crescendo* from *d* to *f*. IVb imitates IIIb but with a marked and unexpected difference on the *d*, which should therefore be emphasized with pressure.

In "Lavington," p. 133, to distinguish the second Period from the first, let it be

louder. The :*d'* | *t* in IIIa and the second *m* in IIIb are unexpected and should be emphasized.

In "St. John," p. 134, IIa contrasts with Ia by its beginning with a *crescendo* starting higher but not continuing. IIb contrasts with Ib by starting a fourth lower with its similar motion, and closing quietly instead of rising with the unexpected *fe*. IIIa and b form together a magnificent *crescendo* from *d* to *r'*. In order to make it so the singer must begin very softly, and in taking breath before the third *d* the second *s* and the second *d'* he must take care to do so very rapidly and quietly so that the *crescendo* may seem to be uninterrupted.

In "Pilgrimage," p. 134, the most notable thing is the promptitude with which the unexpected *s* at the beginning of IIIa should be delivered. The same may be said of the unexpected *rs* at the beginning of IIa in "Aspiration," p. 135.

In "Middleton" p. 136, a solo singer, not a chorist, might introduce a *diminuendo* Portamento at the end of IIb.

In "Holstein," p. 136, the first Period should be soft in order that the second may express a rising emotion. IIIa should close very brilliantly because of the great relief which the unexpected *fe* brings to the mind. The *diminuendo* of IIIb will thus commence with great power.

**130. Melodic and Rhythmic Reply.**—The manner in which these "replies" manifest the unity of a piece has been shewn above, pp. 96, 97. Expression can do much in drawing the attention of the hearer to such important relations. The general rule is that a reply should be *different* in expression from the Phrase it answers. The mode of difference is sometimes suggested by the rules for the distinction of Sections just given, and sometimes by the rules for shape of Phrase.\*

**130b. Examples.**—In all the examples of Rhythmic Imitation (above, p. 96) the rules for distinguishing Sections, already distinguish these imitations. In the examples of Repetition, increase of force is naturally suggested; in those of Similar motion, we naturally increase the force

if the figure ascends, and diminish the force if it descends. In the cases of contrary or contrasted motion which are quoted, the ascending *crescendo* and the descending *diminuendo* are in their own nature sufficiently distinct.

**131. Sequence.**—Each "limb" of a Sequence (above, pp. 105 to 108) has a melodic figure, which naturally takes the Expression belonging to its "shape." Each "limb" also rises or falls from that which precedes it, and this enables us to "distinguish" one limb from the other by Expression. A rising Sequence naturally suggests *increased* excitement and greater force of utterance at every step, and a falling Sequence

\* New Ex. in St. Co., p. 100.

*diminished* excitement, and diminishing force of utterance. Thus while each figure has its own proper Expression, it differs from the others in the loudness or softness with which it begins.

131b. *Examples.*—In “Good-bye, Sweet-heart” (above, p. 60) the rising Sequence naturally shews increased strength of feeling, and suggests that the second limb should begin louder than the first. This does not prevent each limb having its explosive tone on its first “bye,” and its *diminuendo*, and possibly *rallentando* to the second “bye.” “Christ-church,” on the same page has a falling Sequence, each limb of which begins *forte* and continues *diminuendo*, but the second limb begins *less forte* than the first. We may say that the first begins *ff* and ends *p*, while the other begins *f* and ends *pp*. There is a rising Sequence in “Preparation,” p. 131, at IIIA, and a

falling Sequence in “Aspiration,” p. 135, at IIIA. Both follow these rules of expression. There is at IIIA in “Middleton,” p. 136, a repetition, the closing tone of which reminds us of a falling Sequence. This tone *f* naturally calls for a soft but firm Expression. In “Zinzendorf,” p. 137, IIb is a Sequence, a third lower, to IIA, and IIb should be sung loud enough to let IIb be soft. In “Every Valley,” p. 156, the long ascending figures should begin softly, in order that each limb may commence a little louder than the last. Other examples may be studied in Haydn’s “Finale,” p. 207, and Beethoven’s “First Movement,” p. 200.

132. **Relation of Parts.**—When two parts move together by similar motion it is generally in thirds, sixths, or tenths, and we feel that their companionship is best shown by an equal degree of force. When two parts move in contrary motion, the part which is the more important of the two, gives its expression to the other, even though it be in contradiction to the general rule of rising and falling phrases, above, p. 249. Note that the Soprano or melody is generally “more important” than the Bass, and the Bass than either of the inner parts. When one part moves obliquely to another which has a continued or repeated tone, this “holding-tone” takes its expression from the part which moves obliquely, even when it descends, and so contradicts the general rule of “sustained tones,” above, p. 246. Exceptions may arise—1st, when a part holds different relations with *two* of the other parts (*e.g.*, *similar* to one and *contrary* to the other) in which case it follows the one which is “more important;” and 2nd, when the holding or repeated tone is the leading feature of the music, in which case it receives its natural expression, overruling even a descending oblique accompaniment.

132b. *Examples.*—In “Melcombe,” p. 80, IA, first phrase, and Ib, first phrase, the two outer parts move downwards in *similar* motion, and should have the *same* slightly *diminuendo* expression. The Tenor in IA has contrary motion to these parts; but as it is a subordinate inner part, it must take a *diminuendo* instead of its natural *crescendo* expression. In IIA, first and second Phrases, the outer parts have *contrary* motion. It will easily be found by trying the experiment that it sounds better for the Bass to yield to the

“greater importance” of the Soprano, and assume the *crescendo* form in each Phrase instead of the natural *diminuendo*. The Tenor in IIA has similar motion with the Bass and contrary motion to the Soprano; it yields to the “more important.” In “Crofts,” p. 81, IIIA, second phrase, there is again contrary motion between Soprano and Bass; and sorely against its will the Bass must yield to the *diminuendo* of the Soprano. In “Innocents,” p. 83, IA, the Bass holding-tone, which would naturally be *crescendo*

to the end, is made *diminuendo* after the second measure in submission to the more important Soprano. It is the same with the repeated *s* in the Tenor of Ib. In the well-known tune "Benediction," quoted above, p. 245, the repeated tone *d*,

being in the most important part, and having a characteristic earnestness about it, retains its own *crescendo* even though the Bass should move downward, as it commonly does.

133. **Fugal Imitation.**—The spirit and meaning of Fugal Imitation has been shewn above, pp. 141, 140, and 105. This "spirit and meaning" is best brought out by Expression thus. 1st, Let the theme be announced, not always loudly, but always very distinctly and firmly. 2nd, As long as the Theme is heard in the music, let everything *but* the theme be delivered softly,—each "voice" knowing exactly *when* its part in the theme finishes, and falling back immediately into a humble and subordinate place. 3rd, Let the theme and its several *Replies* take the form of Expression which belongs to their shape and to their rising or falling in pitch one after the other.\*

133b. *Examples.*—Thus in "Flora gave me," p. 142, following the analysis, pp. 140, 141, the *first* downward theme is announced in Duet very clearly and in good tune, and each successive entry of the theme, whether by similar or contrary motion, must be equally marked and firm. The theme does not extend further than the word "gave;" all the rest, therefore, should be subdued. The theme being a descending one, and its replies in the upper parts also descending, the *ascending* imitations in C., B., and 2nd S., must give way to the *diminuendo* form which is dictated by the theme. The syncopated entries in the fourth measure should be given with a strong and unanimous explosive tone. The second theme at Ib enters and is answered in Duet with unanimous rhythm and good tune. As it ascends always in the leading part it should have even in the Tenor the *crescendo* form. The imitation of the first theme in IIa is taken *diminuendo* in deference to the leading part, till the Contralto enters, and becoming itself the leading part, dictates a *crescendo* to the falling Tenor. All other voices should be hushed when, in IIb, the 1st and 2nd S. enters with a new theme. This new theme takes the form of a three-fold falling sequence, and when the Tenor almost alone has announced it in IIc, the two Sopranos again take it up in another three-fold falling Sequence which falls lower than the last. According to the natural rule of sequences, IIb would begin with brightness and force, each

imitation becoming more soft, more subdued, more tender; and IIc would begin in a similar manner, only descending to greater softness. This, we think, is the true rendering, for love is a dreamy, subduing emotion, and the syncopated Tenor supports this idea. These two Sequences would even bear a slight *rallentando*. If the composer had wished us to express a *rising* excitement of passion, he would have written—

{ | d . d : m | r . r : f | m . m : s | } &c.



We have retained, however, the *p* and *f* of the modern editors although we think them mistaken. At VIa and b the chief thing to be noticed is that these falling imitations should have very marked entries and then die away, so as to allow the other entries to be well heard. The same remark applies to VIa and b, VIb being lower should be softer than VIa, till we come to the cadence.

The same principles apply to the imitations of a Fugue. In Albrechtsberger, above, p. 223, we have printed the subordinate parts in italics. If Madrigals and Fugues were performed with a due observance of subordination of parts, keeping everything soft, but the theme and the cadence, the audience would see and enjoy the music ten times more than they do at present.

134. **Development of Themes.**—The pleasure arising from the development of Theme (above, pp. 110, 111) is greatly enhanced when the performer employs the artifices of Expression

\* See new examples and exercises in St. Co., p. 100

to make the theme, in each step of its development, distinctly heard. This is chiefly done by *subduing* the parts which do not contain the theme, and by giving to each development the expression proper to its shape, and to its relative pitch. This point is of great importance, as will be seen above, pp. 244, 247. In the development of theme there is something of what Professor Bain calls "the emotion of Pursuit-and-Plot interest." Expression may therefore well exhibit the alternations of hope and fear, of excitement and depression, which are natural to those who are watching some fast-approaching end.

**135. Accompaniment, Addition, and Insertion.**—The general rule for Accompaniment (above, pp. 114 to 119) is that it should be subdued as long as the principal Air is going on; but that it should come out in full force in all those little symphonies and episodes in which it has to claim the attention of the ear alone. In dances, however, the Accompaniment, especially when it strikes the strong accent, becomes a leading part, and should be expressed accordingly. Introductions and Codas should be louder than mere accompaniment, but should take their expression from their own natural shape and character.

135b. *Examples.*—The examples referred to at pp. 116, 118, and 120, will enable the student to see the reason of these assertions.

**136. Imitative Sounds.**—Singing or playing which is meant to imitate the soft sighing of wind, the clear rippling of water, the distant bells, the tramp of soldiers coming nearer and going past, the sobbing of a child, or any other natural sounds, may legitimately employ extraordinary means, such as change of "resonance," portamento, or inflection, and the other means of expression in extreme degrees. The great object in such cases is not music but imitation.\*

**137. Rapid Passages.**—Rapid runs and figures, like those in "Every Valley," p. 156; the Rondo, p. 194; the First Movement, p. 200; and the Finale, p. 207, should be delivered—1st, with great clearness and distinctness; and 2nd, with great steadiness of time. Blurred and irregular runs can have no beauty; but when each sparkles with its own brightness there is Variety, and when all follow in the same exact pulsation of rhythm there is Unity. The clear enunciation combined with the orderly beat make the run and the figure beautiful.†

**138. Unison Passages.**—Passages in which all the parts join in one are meant to have the effect of massive unity and force. They should be delivered in perfect tune, in perfect time, and with conscious strength. See Haydn's Finale, p. 207, meas. 6 to 15, and Beethoven's First Movement, p. 200, meas. 1 to 5.‡

\* St. Co., pp. 100, 101.    † St. Co., p. 102.    ‡ St. Co., p. 103

**139. Cadences.**—The importance of Cadences both in bringing the mind to a satisfactory close and in contrasting one Section with another is well understood by those who have studied pp. 92 to 96. It follows from this that they should be delivered always with firmness. Even when the melodic phrase is a falling one, if the Cadence is on a strong pulse, the last two tones should be delivered as a pressure tone falling into an explosive tone. But when the Cadence is on a weak or medium pulse, we best show the character of this Cadence by delivering the two tones *diminuendo*, the first taking the explosive form, and the second being *soft*, though *firm*, and quickly cut off. When the first tone in these cadences is very long it has a languishing effect, and that is aided by the swell form of expression.

**139b. Examples.**—In analysing the expression of tunes (pp. 248 and 249, above) no reference was made to the Cadences. The student will now go through each case, and mark the expression of the Cadences. Examples of the weak-pulse

Cadence may be found in "Harrington," p. 129; "Pilgrimage," p. 134; and "Holstein," p. 136; and of the medium-pulse Cadence in "Heidelberg" and "Grasmere," p. 131. Tasteful singers are *exact* in "tapering off" these Cadences.\*

**140. Dissonances.**—A Dissonance (see p. 92) is an "unexpected" thing, and should therefore be emphasized. But there are *degrees* of unexpectedness. Thus a "prepared" Dissonance (like C. **d** against S. **r**, and S. **f** against T. **s** at the beginning of "Sharon," p. 84) is not quite unexpected because the dissonating tone has just been heard. The great thing to be shown by expression in the conduct of such a dissonance is the smooth connectedness of the Preparation Percussion and Resolution, the three tones taking the swell form. But the "resisting" tone (**r** in the one case, **s** in the other) must be delivered explosively. A dissonance which is *not* close or "primary" (like T. **d** against S. **r** in "Reay," p. 85, IIB, or S. **d** against C. **r** in IVA) is not so strongly heard—does not produce the same degree of surprise, and, therefore, was not intended to be emphasized so much as a primary dissonance. An unprepared dissonance (like right-hand **l** against left-hand **t**, in Haydn's "Finale," p. 207, IIA, meas. 9, or right-hand **f** against left-hand **m** in the same, IA, meas. 12, or C. **f** against S. **s** in "In Jewry," p. 151, IVB, meas. 2) is more startling and is meant to be more emphasized than that which is prepared. On a weak pulse it should have the pressure tone, leading into its resolution, and on a strong pulse it should have the explosive tone. In all cases the resisting tone should be accented as though it *knew* it had something to resist. Mere *passing* dissonances (passing from the tone above to the tone below, like S. **m** against B. **f**, in "Bach," p. 83, IB, or C. **r** against B. **m**, IIIB) on a weak pulse or the weak part of a pulse are intended to be unnoticed, and should not be emphasized. Perhaps an ascending Dissonance, even of this kind, should be somewhat more accented.†

\* St. Co., p. 103

† New Ex. in St. Co., p. 104.

141. **Organ-point.**—The Tonic or Dominant in an Organ-point partakes of the character of “holding” or “repeated” tones, and should be delivered always with a steady, and often with a *crescendo* or swell effect. See *d* in Haydn’s “Finale,” p. 207, *IA*, meas. 3 to 9, and *s* in *IIIB*, meas. 9 to 16.

142. **Development of Emotion and Point.**—In studying Emotional “Expression” and Point, above, pp. 111 to 114, we used the word Expression for that utterance of feeling which the *composer* gives, and which is found in the structure of the music itself, and in making the analyses we merely listened to the music and wrote down the impression it made upon our minds. We have now to take the word Expression in the *Performer’s* sense, and to consider *what more* can be done by means of the *Performer’s* Expression to set forth the *Composer’s* Design. And to this end, it will not be enough for us to listen, to feel, and to record. We must also know “how” and “why” the effects are produced. We shall thus be able to take up a tune, and form an estimate—1st, Of its general character and point; and 2nd, Of the particular parts which best promote its design. And then we shall know how to give prominence to the effective parts of a tune, and to pass lightly over the non-effective.

In guiding the student to these studies we shall confine our attention to Hymn-tunes and other elementary forms,—not only because these are in weekly—daily use, and, therefore, most important, but also because they present good examples of general principles which are applicable to all music.

142b. *Use of Classification.*—Sir John Herschell says, “The discovery of some important *point of community*, in substances which are various, is what Plato called *seeing the one in the many*—the discovery of a class.” The value of classification is well understood by students of other subjects as well as Music. A tune we take to be a *selection* from the elements of Time, Tune, and Expression, or a *Group* of musical qualities. By *classifying* such of these Groups as we have to deal with, we shall be able—1) to understand each new Group more rapidly and easily, because a large portion of it will be recognised at a glance as already studied and classified, instead of having to begin afresh with every fresh Group; 2) to seize at once the new points demanding attention in each new Group, because we have not to stop and analyse the old portion of the Group; 3) to remember better these Groups of musical effects, and to compare them one with another, because we have already given to each one its class and its name; 4) to gain, by systematic practice, a quicker insight into the style in which such a

Group of tones should be sung; and 5) to adapt with greater certainty and confidence music so grouped to fitting words. This power of quickly estimating the powers of a tune and placing it in a “class” is, therefore, of great value to the Preceptor, the Conductor, and the Performer, and will add to the enjoyment of the Listener.

142c. *Structural Causes of Emotional Effect in a Composition.*—Nearly all the following principles of Emotional Effect have already been learnt by the Student and are familiar to his mind.

1) That Emotional Effects arise *principally* from the felt relations of the tones of the scale, modified by height of Pitch and rate of Speed (see above, pp. 17 to 20) and that the character of a tune may be largely judged by the “mental effect” of the tone which predominates in it.

2) That the proper effect of a tone is strengthened by the composer when he places it on the strong or medium accent, or on the “unexpected” accent called Syncopation,—when he makes it of greater length than the other tones,—

when he approaches it by an upward leap, even though it be on to a weak accent, or a downward leap on to a strong accent,—when he repeats it,—when he makes it the last tone of a cadence,—when it alters some previous tone, or is otherwise unexpected,—and, if we may touch on Harmony, when he uses it in its own chord.

3) That Modulation and Transition produce certain effects described above, pp. 43, 52, 57, to 62, which are brought out by emphasizing their distinguishing tones and their new modal relation. See p. 41.

4) That certain effects of Harmony and of chromatic resolution, to be afterwards studied, can be developed by emphasizing the tones which distinguish them.

5) That the general tendency of any ascending Phrase is to excite, and that of a descending Phrase is to depress.

6) That the tendency of Phrases moving stepwise is to produce a quieter and less characteristic effect than those which move by leaps. Such Phrases move more smoothly, and generally also more quickly.

7) That the tendency of Contrasted motion (whether in another part of the harmony, or in a following Phrase of the melody) is to set off the *character* of the Phrase contrasted while weakening its power,—and that the tendency of Similar motion is simply to strengthen and support the effect of that which is imitated. Mr. Ruskin says, "While contrasts display things, it is unity and sympathy which employ them."

8) That the tendency of two-pulse and four-pulse measure is to make a tune Bold and Strong; of three-pulse measure, to make it Soft and Heavy; of quick six-pulse measure, to make it both Bold and Brilliant. See above, pp. 26 to 30.

9) That the manner in which the "finer" rhythms (above, p. 36) are introduced helps to promote or modify the mental effect—the introduction of more rapid motion generally adding liveliness to the feeling.

10) That the tendency of a quick rate of movement is to make a tune Lively, and that of a slow rate of movement to make it more Serious.

142*l*. *Analysis of Tone-power.*—As among all these causes of emotional effect the principal one is the predominance of any particular tone of the scale, it becomes important to obtain the faculty of quickly seeing in a tune which tone predominates. A few exercises in analysing for "Powers of tones" will soon awaken this faculty. In these exercises we confine ourselves to the melody, partly because we have not yet reached the study of Harmony, and partly because in all ordinary cases the melody

alone is capable of deciding its own character. We take no notice of tones on a *weak pulse* unless they are repeated tones, or approached by an upward leap, or on weak-pulse cadence. And we give one mark to a tone for each of the following qualities—1) having strong or medium accent, or syncopated; 2) lengthened; 3) approached by upward leap, or by downward leap on to a strong accent; 4) repeated; 5) a cadence tone; 6) an altered or unexpected tone. Thus some tones obtain several marks, but these marks are found scarcely to exaggerate the increased effect of such tones. In the tune "Grasmere," p. 131, the process of analysis would be this. The student has the paper by his side with the seven tones and room for marks against each. To *d* accented, repeated, and continued, he gives 3 marks; *m* accented and leap, 2; *s* leap though unaccented, 1; *d* accented leap lengthened, 3; *t* accented and cadential, 2; *s*, accented, 1; *r* accented, 1; *f* leap, 1; *f* accented, repeated, lengthened, 3; and so on. Such an analysis of this tune gives the following result in "Power of Tones"—*d* 25, *m* 9, *f* 11, *r* 10, *s* 7, *t* 7. Note that even cadence transitions are translated mentally into the "better method," and that bridge-tones are reckoned to belong to the *previous key*.

142*e*. *Emotional Class.*—In seeking for the "general character" of a tune, or the emotional class to which it belongs, the student will bear in mind the ten causes of emotional effect, and will see how they work in the tune before him.

Let us take for example "Grasmere," p. 131. Taking the principles 1 and 2, he finds that *d* and *m* are the prevailing tones, with sufficient help from *s* well set off by *f*. This at once stamps the tune with the character of strength. Principle 3 leads him to see that the tune is brightened by a first sharp transition. Principle 4 he cannot apply for want of the Harmony. Principles 5, 6, 7, he does not see to be specially called into play. Principle 8 reminds him that the tune has a bold measure. Principle 9 tells him that its boldness is scarcely broken by division of pulses. Principle 10 leads him to observe that the four-pulse measure, taken in connection with the character of the tune, suggests a quick and lively movement. What, then, is the "general character"—the emotional class of this tune? Undoubtedly it is BOLD AND SPIRITED. An analysis of "St. John" and "Pilgrimage," p. 134, and "Holstein," p. 136, will lead to similar results. "Holyrood," p. 130, should be Bold and Spirited, but the composer has made the last line contradict the spirit of the rest. "Lavington," p. 133 (subjected to the same analysis, and sung either

slowly or quickly) cannot be made either Cheerful or Prayerful. It is Bold and Spirited. "Innocents," p. 83, is Bold and Spirited, but its stepwise motion (Principle 6) both in the Air and in the parts, lessens the Bold effect, and makes it approach the Cheerful class. "Müller," p. 82, has *d m s* greatly predominating. Its stepwise melody tends to lessen this Boldness, but the leaping Bass more than counterbalances this effect.

In studying tunes of the last class we come to some like "Zurich," p. 132, and "Croft," p. 81, which are so harmonized (the chords changing at nearly every pulse) that they cannot well be sung quickly. They both have a bold leaping Bass. Such tunes are suitable to the expression of GRAND ideas, and should be delivered in a slow, sustained, and dignified manner.

Obviously to a different class belong such tunes as "Bach," p. 83. Principles 1, 2 lead us to a great predominance of the strong tones, and Principle 3 shows us the first sharp Transition corresponding with them in effect. But it shows also the short modulation to the Relative Minor weakening the boldness and touching the feelings. And Principle 9 reminds us of the playful, pleasant TAATAI. Then we notice how emphatic the bright *r* is made, and we see that by its modulation, by its light rhythm, and by its emphatic *r*, an otherwise "bold and spirited" tune is made one of CHEERFUL emotion. "Gibbons," p. 132, when sung quickly, is a tune of similar character, having also a predominating *r*. "Preparation," p. 134, would be made "Spirited and Bold" by the predominance of *s*, *m*, and *d*, but its playful rhythm (TAA -AATAI and TAATAI) and its sequence bring it into the class of "cheerful emotion." "St. Fulbert" is a tune difficult to class by the melody alone. The "powers" of its tones are *s* 8, *m* 7, *f* 4, *d* 3, *l* 2, *t* 3, *r* 2. There is not enough *d* to make it Bold, and the predominance of *s* prevents its being sad. Sung slowly it would be very heavy, but sung quickly it makes a bright, cheerful tune.

A different kind of "cheerfulness" (which may, however, go by the same name) is given to those tunes in which the Calm, Meditative *m* predominates—if they are not too slowly sung. Thus is it with "St. Agnes," p. 129. First sharp Transition promotes this effect in quickly moving *m*-tunes, as in "Denbigh," p. 129, "Heidelberg," p. 131, and "Aspiration," p. 135.

"Harrington," p. 129, is a tune which the predominance of *d* would have made "Bold," but which, by its light six-pulse measure and its quick TAATAI is made a bright and "cheerful" tune

A new class is introduced to us by such a tune as "Sharon," p. 84. Its "tone-power" stands thus—*f* 6, *s* 5, *d* 6, *t* 4, *r* 3, *l* 3, *m* 3. The predominance of the "desolate or awe-inspiring tone" gives it its character. Even by singing it quickly we cannot make it bright and cheerful. No other tone disputes the predominance with *f*, and the constantly changing chords require it to move somewhat slowly. We must place it in the SOLEMN class. "Sigillus," p. 130, is not like the last, a *f*-tune, it is rather a *m-r*-tune, and *m* with *r* are very "calmly solemn" when sung slowly. Differing again from the last, this tune might be made "Cheerful" by singing it quickly. The sameness of the cadences forbids this, and suggests that the composer's intention was quiet solemnity. "Evelyn," p. 80, is a tune with a great power of *r* in it, and with a minor mode cadence; its second and third lines compel us to sing it slowly, and to place it among the Solemn rather than the Cheerful tunes. Other *r*-tunes like "Gibbons," p. 132, and other *m*-tunes like "Denbigh," p. 129, "Heidelberg," p. 131, and "Aspiration," p. 135, we have supposed to be sung quickly, and have classed them under "Cheerful" emotion.

Stepwise movement (Principle 6), not counterbalanced by any Bold movement of the Bass, along with the non-predominance of emotional tones, help to form another class, which we may call NEUTRAL and VARIABLE. Such tunes are "Melcombe," p. 80; "Reay," p. 85; "Middleton," p. 136; and "Zinzendorf," p. 137. Tunes of this class are very much affected by speed of movement, and lend themselves thus to *varying* feelings, although they do not express *any* feeling very decidedly.

Such an examination would lead us to classify tunes as—

1st, BOLD AND SPIRITED. Chiefly *d m s* tunes, with leaps, in four-pulse measure, and moving quickly.

2nd, GRAND. Like the last, but moving slowly, having all the elements of boldness delivered in a *sustained* manner. As a Bold and Spirited tune is almost necessarily sung in four-pulse measure, so the slowly-moving Grand tune is almost necessarily sung without the medium accent—that is, in two-pulse measure. Three-pulse measure, "fine" rhythms, and stepwise motion are unfriendly to both these classes.

3rd, CHEERFUL. Chiefly *r*-tunes, with "finer rhythms," even though *d m s* predominate, in four-pulse or six-pulse measure, and moving quickly. Also quickly-moving *m*-tunes. The predominance of *f* is unfriendly to cheerfulness although the tune moves quickly.



4th, SOLEMN. Chiefly *f*, or *r*, or *m* tunes, not having the finer rhythms, and in three or four-pulse measure, moving slowly. Tunes can be changed from Cheerful to Solemn, or the contrary, by altering the speed of movement, unless there is some decided predominance of *f* or *t* to fix the Solemnity, as in "Sharon," p. 84, or a light six-pulse measure, or the introduction of quick rhythms to fix the Cheerfulness, as in "Harrington," p. 129, and "Bach," p. 83.

5th, NEUTRAL AND VARIABLE. Chiefly

stepwise tunes, without great predominance of any tones but *d*.

Thus it will be seen that the predominance of the Bold and Strong tones of the scale give out two classes of tunes according as they are sung quickly or slowly; that the Emotional tones of the scale also give out two classes of tunes, which are in like manner governed chiefly by speed of movement; and that the neutral or less-impassioned tunes are those in which neither the Bold nor the Emotional tones of the scale have any great predominance one over the other.

**143. Expression Plan.**—After studying the emotional class of a tune, as suggested above, and the development of Emotion and Point, as above, pp. 111 to 114, it will be a useful exercise for the student to compel himself to draw up a systematic plan of the expression which he deems proper to such a tune. In doing this he will be especially careful to develop the *characteristic* tones and Phrases of the tune, or those which are most *Congenial* (that is, of the same nature) with its general spirit. It is not everything that *can* be expressed that *should* be expressed. The general principles of Expression already studied have shown the student what can be done; he has now to exercise his judgment, and decide what it is best to do.

143b. *Examples.*—"Innocents," pp. 83 and 113, Emotional Class—Bold and Spirited.

IA. *Mezzo*. Light, soft pulses, except in the leap on S. *d'*, which should be thrown with pressure on to the dissonant *t*, while the "resisting" *d* of the other parts is firmly given.

IB. *Piano*, with emphasis on S. and T. *s*.

IIA. *Forte*, with emphasis on S. *d'* as before, the bright transition being marked by *fe* and the last three tones of the B.

IIb. *Mezzo*, emphasizing the "returning" *f* especially in B.

"Müller," pp. 82 and 113. Emotional Class—Bold and Spirited.

IA, B, C. Opens with *cres.*, the leaping B. being given boldly. A pressure tone where the S. *s* leaps down to *d* or *t*, and an explosive tone where these tones receive the leap. The transition marked by emphasis on C. *fe*, and on last three tones of B.

IIA, B, C, D. *Cres.* to *ff* in IIC and *dim.* Emphasize returning *f* in B. of IIA, *s* and *t* in IIA, *f* and *se* in IIC, and *f* and *s* in B. of IIb.

"Croft's," pp. 81 and 113. Emotional Class—Grand.

IA, B. *Mezzo*, the tone sustained with special emphasis on the tone *f* in B. and C. in first cadence.

IIA, B. *Cres.* to *ff* and *dim.*; emphasize T. *t*.

IIIA, B. *Cres.* and *dim.* in each Section, emphasizing the "returning" *f* in B. and C. of IIIA.

"Bach," pp. 83 and 113. Emotional Class—Cheerful.

IA, B. *Mezzo*, with *dim.* in IB. Soft pulses light. Pressure on S. *d'*, and explosion on the *r* to which it falls.

IIA, B. Begin *piano*, and *cres.* to the end. Soft pulses light. Emphasize "distinguishing" *t*.

IIIA, B. First Section *mezzo* and *dim.*, emphasizing returning *f* and B. *t*; second Section *piano*, but very firm, especially in B.

IV A, B. A *forte* outburst, beginning with "pressure to explosive" in S, rising to *forte* again on the S. *d'*, with "pressure to explosive" as before, with very light weak accents, and *dim.* to end.

"Sharon," pp. 84 and 113. Emotional Class—Solemn.

IA. *Piano*, rather slow. Emphasize S. *s* to set off the coming *f*. Make the "resisting" *rah* in S. very firm (the

B. *f* and T. *l* will help it), and deliver the *f* with "pressure to explosive."  
 IB. *Cres.* and *dim.* Let the stepwise B. flow steadily to set off the passionate leaps of the S., with all the emotional tones on its strong explosive accents.

IIA. *Cres.* to *forte*. Mark well the transition by emphasizing the last four tones of the B. as well as the T. *fe*. Let the first *t* of S. (which is really the piercing tone about to change into the calm tone) have an explosive delivery, and give the *d'* (which is really *f'*) with pressure to explosive.

IIB. Begin *forte* and *dim.* Emphasize B. and S. *f*.

"Evelyn," pp. 80, 112. Emotional Class—Solemn and Prayerful.

IA. *Mezzo-piano*, with exact and solemn tread of time, and emphasizing S. *f*.

IB. *Piano*. Emphasizing the T. and S. *f*.

IIA. First Phrase *cres.*, second *dim.* The B. delivered with solemn firmness on *f* and *l*, and very clearly in its last measure, because the shape of the B. in this cadence helps to make the modulation as much as the distinguishing tone itself.

IIB. Pressure tone on S. *r*, Explosive tones on S. *l*, and *r*, emphasize T. *f*.

"Cannons," pp. 81, 112. Emotional Class—Solemn and firmly Sad.

IA. *Piano*, but very firmly, especially upon the characteristic tones of the modern Minor *se* and *f*, and on the last three tones of the B. cadence.

IB. *Mezzo*, with clear-cut accents.

IIA. *Forte*, with *dim.*, throwing great force on S. *f* and *r*, and giving the stepwise march of the B. very distinctly, for it comes as the "unexpected" after the previous leaping Sections.

IIB. *Mezzo*, emphasizing the S. *m l*, and *r*.

"Melcombe," pp. 80, 112. Emotional Class—Neutral and Variable, inclining to the "Solemn" by virtue of its third cadence.

IA. *Mezzo*. For a prayerful sentiment, emphasize S. and B. *l*. For joyful sentiment take *l* lightly, and indeed all the soft accents, singing the tune more quickly.

IB. *Mezzo-forte*. For prayerful sentiment, the B. *l* (which is really *r*) should be emphasized, and if the congregation wills it, let them *rallentando*, emphasizing the pleading *fe*. For joyful sentiment, emphasize the B. *r* (which is really *s*) in cadence, and deliver the soft accents lightly. In either case the S. *d'* will receive the explosion tone.

IIA. Two Phrases, each beginning *piano* and *cres.* For prayerful sentiment, emphasize and *rallentando* the last measure. For joyful sentiment, touch *r* and *j* almost *staccato*, and emphasize *s*.

IIB. *Forte*. For prayerful sentiment, emphasize B. *l*, and S. *f*. For joyful sentiment, touch the weak pulses lightly, and emphasize the strong. We find this tune, in the same book, adapted to a prayerful hymn, thus—

"O Thou who camest from above,  
 The pure celestial fire to impart,  
 Kindle a flame of sacred love  
 On the mean altar of my heart."

And to a joyful hymn thus—

"O happy day that fixed my choice  
 On Thee, my Saviour and my God:  
 Well may this glowing heart rejoice,  
 And tell its raptures all abroad."

The first hymn might have been suited with a more prayerful tune, and the second with a more joyful one. But these *less-impassioned*—if not strictly *unimpassioned*—tunes are very elastic under the power of Expression. This is a very valuable quality when the character of the words is didactic and changeable. Thus for the first of the following verses such tunes may be sung without emotion and without much spirit, while for the second verse they may be sung in the first line with what prayerful emotion they are capable of, and in the last two lines with eagerness and life.

"If on our daily course, our mind  
 Be set to hallow all we find,  
 New treasures still, of countless price,  
 God will provide for sacrifice."

"Only, O Lord, in Thy dear love,  
 Fit us for perfect rest above;  
 And help us, this and every day,  
 To live more nearly as we pray."

"Reay," pp. 85 and 113. Emotional Class—Neutral and Variable.

IA, B. *Piano*, *cres.* to second *d'* in S., and *dim.* to end.

IIA, B. *Mezzo-cres.* to S. *s*, *dim.* to *d'*, *forte* and *dim.* from *f*. Let the B. mark the distinguishing *t*.

IIIA, B. *Piano*, emphasizing "returning" *f*.

IVA, B. *Mezzo-cres.* to second *d'* in S., then *dim.*, the B. emphasizing *fe* and *f*.

When the words change towards joyfulness, sing all the soft accents lightly and quicken the speed, and when they change towards sadness, emphasize the emotional tones, whether on strong pulses or weak.

## VERBAL EXPRESSION.

**144. Verbal Phrasing.**—Elocutionists tell us that “words are not pronounced singly, but in *groups*.” The words which specially *belong to one another* are treated as one “oratorical word” or phrase. The little words “a, an, the, of, to, for, at,” &c., &c., are always joined to some other word; descriptive words are joined to the things they describe, and words connected by action are joined in one *as far as possible*. Thus in the following verses, “the-man,” “to-whom,” “of-love,” “in-vain,” “supplicating-eye,” “softening-heart,” “another’s-pain,” “are-never-slow,” cannot be separated, and on the other hand, each of these groups *must* be separated.

“Blest-is-the-man whose-softening-heart	To-gentle-offices of-love
Feels all-another’s-pain;	His-feet are-never-slow:
To-whom the-supplicating-eye	He-views, through-mercy’s-melting-eye,
Is-never raised-in-vain;—	A-brother in-a-foe.”

A careful study of the sense soon enables the student thus to distinguish the verbal phrases. Some hints on this subject, including the exceptions suggested by “pause of emphasis,” will be found in “Teacher’s Manual,” pp. 208 to 213. Whenever any of the above rules cannot well be carried out, the “break” should be made after a word which will bear the emphasis which Pause always throws back. Thus it is above with the words “never,” “offices,” and “feet.” Each of them might have been joined to that which follows, but a breathing-place was necessary, and they will well bear the emphasis. The student should exercise himself in writing many verses into their “oratorical words,” as above.

**145. Relation of Verbal and Musical Phrasing.**—However valuable music may be in adding force and feeling and beauty to a sentiment, yet it must ever be felt that words are able to express the soul’s meaning more fully and more clearly than music. Therefore must music be held as always subordinate to the words to which it may be attached. In few things does this subordination become more manifest or more important than in Phrasing. The “place of break” which music would suggest is often quite different from that of the words, and the words suggest one “place of break” in one verse, and another “place of break” in another (see the two verses above), but the phrasing of the words must rule.

**145b. Examples.**—In “St. Fulbert,” pp. 128 and 243, the music would suggest a break after “onee,” but the sense requires it after “head;” the music suggests it after “glo;” but the sense

requires it after “crowned;” the music suggests it after “di,” but the sense requires it after “den;” the music suggests it after “vic,” but the sense asks us to make no pause, and if any, after “ty.”

In "Holyrood," pp. 130 and 245, the music makes a break after "from," sense after "us;" music after "lighten," sense after "Light."

In "Sigillus," pp. 130 and 245, music after "if," sense after "not."

In "Grasmere," pp. 131 and 245, music after "shalt," sense after "which;" music after "count," sense after "if;" music after "dy," sense after "each."

In "St. Agnes," pp. 129 and 245, music after "ver," sense after "Jesus;" music after "Thy," sense, *if necessary*, after "in."

In "Heidelberg," pp. 131 and 243, music after "temp," sense after "darkness."

In "Denby," pp. 129 and 243, music after "deem," sense after "er;" music after "liv," sense after "out"

In "Gibbons," pp. 132 and 243, music after "we," sense after "Lord;" music after "Thy," sense after "us;" music after "the," sense after "self."

In "Zurich," pp. 132 and 243, music after "from," sense after "ished;" music after "glo," sense after "there;" music after "king," sense after "take."

In "Harrington," pp. 129 and 243, music after "im," sense after "immortal."

Mr. Alfred Stone, organist, of Bristol, was distinguished by the study he gave to this subject, marking the "places of break" and breathing for his choir in the hymn-books, and lifting his hands from the finger-board at the end of each phrase. This plan acted like a charm on the congregation, though they did not know why it was that Mr. Stone's choir and Mr. Stone's organ made them think so much of the words.

See some fuller illustrations of this subject in Mr. J. Spencer Curwen's article on "Elocution in Singing," "Teacher's Manual," p. 168.

**146. The Singer's State of Mind.**—It is of first importance to remember that we have to express, not the sense of particular words, or even particular phrases, but the *state of mind and feeling* proper to the whole of the sentiment uttered.

**146b. Examples.**—Thus, in the following verse, if we employed the arts of Expression to intensify the "wretchedness" and "want" we should not express the singer's real *state of mind*, which is that of exulting thankfulness rejoicing in the prospect of "exhaustless riches."

"Here may the wretched sons of want  
Exhaustless riches find,—  
Riches beyond what earth can grant,  
And lasting as the mind."

In the following verse, if we use our expression chiefly to show off the "humble sigh," we shall forget Him who "hears" it; if we let our thoughts dwell too much on the "tears" and the "weeping," we shall forget the hand that "wipes" them away; and our *state of mind* is that of humbly but confidently remembering them.

"O Thou, whose tender mercy hears  
Contrition's humble sigh;  
Whose hand indulgent wipes the tears  
From sorrow's weeping eye."

In the following verse, if we spent our strength in picturing to the imagination the flowing stream or shivering cold, we should carry the hearer away from our real state of mind, which is filled with the glorious "landscape" and with the resolve to reach it.

"Could we but climb where Moses stood,  
And view the landscape o'er,  
Not Jordan's stream, nor death's cold  
flood,  
Should fright us from the shore."

**146c. Learn to Feel.**—Mr. Melville Bell, in his "Elocutionary Manual," frequently refers his pupils to the following couplet—

"To this one standard make your just  
appeal,  
Here lies the golden secret—*Learn to feel!*"

"The language of *emotion*," he says, "must accompany every utterance that is *naturally* delivered. Yet how many merely mechanical speakers there are, whose voices know no thrill of feeling, and who throw off their tame monotonous oratory 'coldly correct, and regularly dull,' nerveless and passionless as automata. Let it be the object of the elocutionary student to awaken in himself a *sympathetic* sensibility with every utterance—to 'learn to feel'—and to keep the fine strung organs of expressiveness in a state of delicate susceptibility. Let him make the language he reads *his own*, and always, in its delivery, 'be in earnest.'" The faculty of realizing the *meaning* of poetry has already been cultivated in the exercises of writing "oratorical words" as above, p. 259. The student must now

go a step further, and learn to *sympathise* with the feeling of the poet. In seeking to strengthen this faculty, *written* exercises will be very useful, but the best exercise of all is that of *singing the words*, to any suitable tune, as expressively as possible. "It is in doing, that we learn to do." What Mr. Henry Irving says of the trained actor is also true of the singer. "There is a natural dramatic fertility in everyone who has the smallest histrionic gift, so that as soon as he knows the author's text and obtains self-

possession and feels at home in a part without being too familiar with it, the mere automatic *action of rehearsing* and playing it at once begins to place the author in *new lights*, and to give the personage being played an individuality partly independent of, and yet consistent with, and rendering more powerfully visible the dramatist's conception. It is the vast power a good actor has in this way which has led the French to speak of *creating* a part when they mean its being first played."

**147. Classification of Emotions.**—Our emotions may be classified into—1st, Those which are Bold and Strong; 2nd, Those which are Soft and Gentle; and 3rd, Those which are Neutral, or not strongly impassioned, and Variable. The Bold and Strong emotions naturally divide themselves—1) into those which have a Quick and Spirited Boldness, and 2) those which have a Slow and Sustained Boldness. The Softer and Gentler emotions naturally divide themselves into those which are *quickened* by Gratitude, Love, Hope, &c., and those which are *subdued* by Solemnity, Sorrow, Submission. This gives us a five-fold division of the emotions;—and we have seen\* that Music supplies a corresponding five-fold classification of tunes,—so well are the powers of music adapted to the needs of the human mind.

**147b. Notes.**—In considering the state of mind proper to any particular verse, we must not be misled by the mere form of the words. Thus Example 20, p. 267, takes the *form of Prayer*, but it is really Didactic—that is, "declarative of facts or truths." Example 9 assumes the Didactic form, but is really and unmistakably an expression of joy in the things declared. And Example 11 takes the form of Prayer, but the petitions are evidently full of Confidence and Joy.

It should also be noted that the same form of words may sometimes be *made* to express quite different states of feeling. Thus in Example 17, the words "it did not play" may be uttered either *aloud* in an outburst of agony, or *softly* under a sense of depression. And in Example 25, the words "when you were there" may be given either as a bold stroke of

outspoken merriment, or as a whispered insinuation. In the following verse the third line may be sung either as the voice of sudden and strong excitement, or as that of awe and lowly admiration.

Rich and rare were the gems she wore,  
And a bright gold ring on her wand she bore;

But, oh! her beauty was far beyond  
Her sparkling gems or snow-white wand.

And the lines which follow may, according to the conception of the reader or singer, be delivered with a *diminuendo* and *rallentando* of increasing Depression, or with a *crescendo* and *accelerando* of passionate agony.

When true hearts lie withered,  
And fond ones are flown,  
Oh! who would inhabit  
This bleak world alone?

**148. Bold and Spirited.**—All the elements of expression which imply vigour and power, such as loudness, quickness, *crescendo*, explosion, &c., are employed to develop these emotions. As a general rule, a quickening of the speed and a more accented style accompanies the increase of loudness. Although a steady and unchanging rate of speed is necessary in quick music,

\* Above, pp. 256, 257.

because of the delicate rhythms which have to be displayed, it is not so in the Song and Hymn-tune Forms, in which change of Speed is a powerful means of showing change of Feeling. Even Mons. Lussy says, "We may change the speed for emotional expression in slow movements, but not in quick."

148b. *Examples.*—The following examples are chiefly taken from *sacred* poetry, because that kind of poetry is most in the mind and mouth of the people. We use the ordinary type to represent the "normal" degree of force, or that which (arising from the emotional class to which the hymn belongs) is the *prevailing or principal* degree of force used throughout the piece. Thus in a Bold and Spirited tune the ordinary type would mean *mezzo-forte*; in a Cheerful tune, *mezzo*; in a Solemn tune *mezzo-piano*. The italic letters (or in writing, a single line under the words) we use to indicate something softer than the "normal force." The small capitals (or in writing, a double line under the words) we make to express something louder than the "normal force."

#### 1. COURAGE AND RESOLVE.

Normal Force—*Mezzo-forte*.

Awake-my-soul stretch-every-nerve,  
And-press with-vigour on :  
A-heavenly-race demands-thy-zeal,  
A-BRIGHT IMMORTAL-CROWN.

#### 2. TRIUMPHANT JOY.

Normal Force—*Mezzo-forte*.

No-more let-sin-and-sorrow grow,  
Nor-thorns infest-the-ground ;  
He-comes to-make-his-blessings-flow  
FAE-AS-THE-CURSE IS-FOUND.

He-rules-the-world with-truth-and-  
And-makes-the-nations prove [grace,  
THE-GLORIES OF-HIS-RIGHTEOUSNESS,  
AND-WONDERS OF-HIS-LOVE.

#### 3. GLADNESS AND GRATITUDE.

Normal Force—*Mezzo-forte*.

Salvation ! oh-the-joyful-sound !  
'Tis-pleasure to-our-ears ;  
A-sovereign-balm for-every-wound,  
A-cordial for-our-fears.

Buried-in-sorrow and-in-sin,  
At-hell's-dark-door we-lay ;—  
But-we-arise by-grace-divine,  
To-SEE A-HEAVENLY-DAY.

*accelerando.*

SALVATION ! LET-THE-ECHO FLY  
THE-SPACIOUS-EARTH AROUND ;  
WHILE-ALL-THE-ARMIES OF-THE-SKY  
CONSPIRE TO-RAISE-THE-SOUND.

#### 4. GREAT JOY.

Normal Force—*Forte*.

Give-one-cheer-more  
For-the-dear-old-shore,  
FOR-ENGLAND, HEARTH, AND-HOME.  
Both-loud-and-clear  
Ringeth-out-our-cheer,  
'TIS-ENGLAND, HEARTH, AND-HOME.  
LAND-HO, HURRAH, LAND-HO !

149. **Grand.**—The Grand poems, like the Grand tunes have often a mixture of Solemnity in them, but they are always Dignified and Sustained even when the subdued feeling requires the singing to be *soft*. As with tunes, so also with poetry, the emotion sometimes changes, especially in the conclusion, from one of Bold and Spirited feeling to one of Sustained Grandeur.

149b. *Examples.*—The following examples will illustrate these points. They should be read, sung, and discussed by the earnest student.

#### 5. AWE IN WORSHIP.

Normal Force—*Mezzo-piano*.

Great-God ! how-infinite-art-thou !—  
What-worthless-worms are-we !  
Let-all-the-race-of-creatures bow,  
AND-PAY-THEIR-PRAISE TO-THEE.

Our-lives through-various-scenes-are  
drawn,  
And-vexed with-trifling-cares ;  
*sustained.* [ON,  
WHILE-THINE-ETERNAL-THOUGHT MOVES-  
cres.  
THINE-UNDISTURBED-AFFAIRS.

#### 6. AWE IN THOUGHT AND IMAGINATION.

Normal Force—*Mezzo-piano*.

That-day-of-wrath ! that-dreadful-day,  
When - heaven - and-earth shall - pass-  
away !

*What-power shall-be-the-sinner's-stay?*  
*rall. and cres.*  
*How-shall-he-meet that-dreadful-day,—*

When shrivelling-like-a-parched-scroll,  
 The-flaming-heavens together-roll;

*cres.*  
 AND-LOUDER-YET, and-yet-more-dread,  
 SWELLS-THE-HIGH-TRUMP THAT-WAKES-  
 THE-DEAD!

# 7. BOLDNESS CHANGING TO AWE AND GRANDEUR.

Normal Force—*Mezzo-forte.*

Cannon-to-right-of-them, cannon-to-  
 left-of-them,

Cannon - behind - them volleyed - and-  
 thundered ;  
 Stormed-at-with-shot-and-shell, while-  
 horse-and-hero-fell ;

They - that - had - fought - so - well, came-  
 from-the-jaws-of-death,  
*rall.*

Back from-the-mouth-of-hell, *rall.*  
 was-left-of-them—  
*rall.*

*Left of-six-hundred.*

*Slower and sustained.*

When can-their-glory-fade? Oh, the-  
 wild-charge-they-made!

All-the-world wondered.

HONOUR THE-CHARGE-THEY-MADE! HON-  
 OUR THE-LIGHT-BRIGADE!

NOBLE SIX-HUNDRED!

150. **Cheerful.**—Poems expressive of Cheerful emotion should be sung with a normal force neither Loud like the “Bold and Spirited,” nor Soft like the “Solemn” pieces, but of medium power. They will generally require the emotional tones (*tr f l*) to be touched in a light and somewhat *staccato* style. The rate of speed will be generally quick and inspiring, with very light soft-accents. Change of speed and force is allowed in these quicker tunes to some extent, as when a descriptive or meditative phrase throws the mind into a subdued, observant, thoughtful attitude, and suggest *piano*,—or when expectation or joyful thought rises to higher intensity, and demands the quickening of speed.

150b. *Examples.*—The following examples show different phases of the cheerful spirit.

## 8. JOYFUL HOPE.

Normal Force—*Mezzo.*

His-hand-divine shall-lead-you-on  
 Through-all the-blissful-road,

*cres.*  
 Till to-the-sacred-mountain-you-rise,  
 AND-SEE YOUR-GRACIOUS-GOD.

Bright-garlands of-immortal-joy  
 Shall-bloom on-every-head;  
 WHILE-SORROW, SIGHING, AND-DISTRESS,  
 LIKE-SHADOWS, ALL-ARE-FLED.

## 9. HAPPINESS.

Normal Force—*Mezzo.*

*There-is-a-stream, whose-gentle-flow*  
*Supplies the-city-of-our-God:*  
 Life, love, and-joy, still-gliding-through,  
 And-watering our-divine-abode.

That-sacred-stream, thy-holy-word,—  
 Supports-our-faith, our-fear-controls;  
 Sweet-peace thy-promises-afford,  
 AND-GIVE-NEW-STRENGTH TO-FAINT-  
 ING-SOULS.

## 10. GRATITUDE.

Normal Force—*Mezzo.*

When-all-thy-mercies O-my-God,  
 My-rising-soul surveys,  
*cres.*

Transported-with-the-view I'm-lost  
 IN-WONDER, LOVE, AND-PRAISE.

*accelerando.*  
 TEN - THOUSAND - THOUSAND PRECIOUS -  
 GIFTS

MY-DAILY-THANKS EMPLOY;  
 Nor-is-the-least a-cheerful-heart,  
 THAT-TASTES-THOSE-GIFTS WITH-JOY.

## 11. LOVING CONFIDENCE.

Normal Force—*Mezzo.*

*Give-me a-calm-a-thankful-heart,*  
*From-every-murmur free;*  
 The-blessings-of-thy-grace impart,  
 And-make-me live-to-thee.

Oh-let-the-hope that-thou-art-mine,  
 My-life-and-death attend;

*cres.*  
 Thy - presence through - my - journey -  
 shine,  
 AND-CROWN MY-JOURNEY'S-END.

## 12. JOYFUL SYMPATHY.

Normal Force—*Mezzo*.

*Bird-of-the-wilderness, blithesome-and-cumberless,  
Sweet-be-thy-matin o'er-moorland-and-lea:*

Emblem-of-happiness, blest-is-thy-dwelling-place;

OH!-TO-ABIDE IN-THE-DESERT-WITH-THEE!

Wild-on-thy-lay-and-loud, far-in-the-downy-cloud;

Love-gives-it-energy, love-gave-it-birth.

Where-on-the-dewy-wing, where-art-thou-journeying?

THY-LAY-IS-IN-HEAVEN, *rall.*  
thy-love-is-on earth.

## 13. SYMPATHETIC GAIETY.

Normal Force—*Mezzo-piano*.

Come-out, 'tis-now-September,  
The-hunter's-moon's-begun;

And-through-the-wheaten-stubble  
*Is-heard the-frequent-gun.*

*accelerando.*

All-among-the-Barley,

Who-would-not-be-blithe,

WHEN-THE-FREE-AND-HAPPY-BARLEY  
IS-SMILING ON-THE-SCYTHE!

151. Solemn.—The various emotions of Solemnity naturally suggest a slow pace of utterance, and a low degree of force. They call for the special development of those tones and chords of a tune which are most "congenial" with the spirit of the words. Whenever prayerfulness or pleading has to be expressed pressure tone will be largely used on the weak-pulses. It is a mistake to think, as some do, that merely singing softly without singing slowly will produce the effect of Solemnity.

151b. *Examples.*—We spoke of "congenial" tones above, p. 250. We then emphasized the tones which were "of the same nature with" the emotional class to which the tune belonged. We now have to look higher; we have to emphasize the tones and the chords and the musical phrases which are congenial with the words themselves.

## 14. SOLEMN MEDITATION.

Normal Force—*Mezzo-piano*.

How-still-and-peaceful-is-the-grave,

Where, life's-vain-tumults-past,  
The-appointed-house, by-Heaven's-decree,

*Receives-us-all at-last!*

All, levelled-by-the-hand-of-death,

*Lie-sleeping in-the-tomb,*  
*cres.*

Till-God in-judgment-calls-them-forth  
*sustained.*

TO-MEET THEIR-FINAL-DOOM.

## 15. SOLEMN PRAYER.

Normal Force—*Mezzo-piano*.

Oh!-wash-my-soul from-every-sin,  
And-make-my-guilty-conscience clean;  
*Here-on-my-heart the-burden-lies,  
And-past-offences pain-mine-eyes.*

My-lips, with-shame-my-sins-confess,  
Against-thy-law, against-thy-grace:  
Lord, should-thy-judgment-grow-severe,

*sustained and rall.*

I-am-condemned, BUT-THOU-ART-CLEAR.

## 16. SOLEMN PLEADING.

Normal Force—*Mezzo Piano*.

*Show-pity-Lord O-Lord-forgive,*

*Let-a-repenting-rebel live:*

Are-not-thy-mercies large-and-free?  
May-not-a-sinner trust-in-thee?

*My-crimes-are-great but-can't-surpass*  
*cres.*

The-power-and-glory of-thy-grace:

*sustained.* [BOUND,  
GREAT-GOD, THY-NATURE-HATH-NO-  
SO-LET-THY-PARDONING-LOVE BE-FOUND!

## 17. SYMPATHETIC SORROW.

Normal Force—*Mezzo-piano*.

With-ceaseless-sorrow, uncontrolled,  
The-mother mourned-her-lot;

*cres.*

She-wept, and-would-not-be-consolated,  
Because-her-child *was-not.*

She-gazed-upon-its-nursery-floor,

But-there *it-did-not-play;*

The-toys-it-loved, the-clothes-it-wore,  
*rall.*

All *void-and-vacant-lay.*

## 18. SOLEMN DESCRIPTION.

Normal Force—*Mezzo-piano*.

On-Linden, when-the-sun-was-low,  
All-bloodless lay-the-untrudged-snow;  
*And-dark-as-winter was-the-flow*  
*Of-Iser, rolling-rapidly.*

But-Linden showed-another-sight  
When-the-drum-beat at-dead-of-night,  
*sustained.*

COXMAN-DINO-FIRES-OF-DEATH TO-LIGHT  
THE-DARKNESS OF-HER-SCENERY!



152. **Neutral and Variable.**—Poems which are of a *Didactic* character, expressing no particular emotion, should be sung neither very Slowly nor very Quickly, neither Loudly nor Softly, but with medium force and speed. Those which are *Variable* in their emotional character will vary greatly in speed and force and style according to the emotion, because, as we cannot alter the tune itself, there is nothing but this wherewith to change the emotion. *Descriptive* passages should in the main be sung softly, because the mental attitude of listening and observing is one of subdued emotion. The same may be said of those which express *Meditation* or *Repose*. The unexpected is always impressive. The movement which is *expected* to accompany soft singing is *slow*. If, therefore, the music is suddenly made both soft and *quick*, the sentiments of light gaiety or *inuendo* find a natural expression. For the purposes of comic poetry an exaggerated solemnity is often employed.

152b. *Examples.*—The following are only a few of the many kinds of Didactic and Varied Poetry.

#### 19. DIDACTIC AND VARIED.

Normal Force—*Mezzo*.

The-unwearied-sun, from-day-to-day,  
Does-his-Creator's-power display,  
And-publishes to-every-land  
THE-WORK OF-AN-ALMIGHTY-HAND.

*Soon-as-the-evening-shades prevail,  
The-moon takes-up-the-wondrous-tale,  
And-nightly, to-the-listening-earth  
Repeats the-story-of-her-birth.*

In-reason's-ear they-all-rejoice,  
And-utter-forth A-GLORIOUS-VOICE;  
For-ever-singing, as-they-shine,  
"THE-HAND-THAT-MADE-US IS-DIVINE."

#### 20. DIDACTIC CHANGING TO THE DESCRIPTIVE, THE PRAYERFUL, AND THE CONFIDENT.

Normal Force—*Mezzo*.

My-dear-Redeemer, and-my-Lord,  
I-read-my-duty in-thy-word;  
But-in-thy-life the-law-appears  
Drawn-out in-living-characters.

*Cold-mountains and-the-midnight-air  
Witnessed the-fervour-of-thy-prayer:  
The-desert thy-temptations-knew,  
Thy-conflict, AND-THY-VICTORY-TOO.*

*Be-thou-my-pattern, make-me-bear  
More-of-thy-gracious-image here;  
Then-God-the-Judge, SHALL-OWN-MY-  
NAME  
AMONG THE-FOLLOWERS-OF-THE-LAMB.*

#### 21. DIDACTIC CHANGING TO REGRET, PRAYER, AND JOYFUL HOPE.

Normal Force—*Mezzo*.

I-cannot-call-affliction sweet;  
And-yet 'twas-good-to-bear;  
Affliction brought-me-to-thy-feet,  
And-I-found-comfort there.

*My-wearied-soul was-all-resigned  
To-thy most-gracious-will:*

Oh had-I-kept that-better-mind,  
Or-been-afflicted still.

Lord-grant-me-grace for-every-day,  
Whate'er-my-state may-be;  
THROUGH-LIFE, IN-DEATH, with-truth-  
to-say,  
sustained.

MY-GOD IS-ALL-TO-ME!

#### 22. DRAMATIC DESCRIPTION. EXCITEMENT. QUIET CONFIDENCE.

Normal Force—*Mezzo*.

*How! gains-the-leak-so-fast?  
Clean-out-the-hold;  
Hoist-up-thy-merchandise,  
HEAVE-OUT-THY-GOLD;  
THERE! let-the-ingots-go!  
Now the-ship-rights;  
HURRAH! THE-HARBOUR'S-NEAR-  
Lo, the-red-lights!*

SLACKEN-NOT-SAIL-YET  
At-inlet-or-island;  
STRAIGHT-FOR-THE-BEACON-STEER,  
STRAIGHT-FOR-THE-HIGH-LAND.  
CROWD-ALL-THY-CANVASS-ON,  
CUT-THROUGH-THE-FOAM-  
ral.

Christian! cast-anchor-now-  
sustained.

HEAVEN IS-THY-HOME!

## 23. DESCRIPTION. AGONY. DRAMATIC DIALOGUE.

Normal Force—*Mezzo*.

A-chieftain, to-the-Highlands-bound,  
 Cries—"BOATMAN-DO-NOT-TARRY!  
 And-I'll-give-thee a-silver-pound,  
 To-row-us o'er-the-ferry."

*accelerando*.

"NOW-WHO-BE-YE WOULD-CROSS-LOCH-  
 GYLE,  
 THIS-DARK AND-STORMY-WATER?"  
 "Oh!-I'm the-chief-of-Ulva's-Isle,  
 And-this Lord-Ullin's-daughter."

Out-spoke the-hardy-Highland-wight,  
 "I'LL-GO-MY-CHIEF I'M-READY:—  
 It-is-not for-your-silver-bright,  
 But for-your-winsome-leddie."

And-still-they-rowed, amidst-the-roar  
 Of-waters fast-prevailing.  
*Lord-Ullin reached-that-fatal-shore—*  
*His-wrath was-changed-to-wailing;*

For-sore-dismayed, through-storm-and-  
 shade,  
 His-child he-did-discover:  
*One-lovely-arm she-stretched-for-aid,*  
*And-one was-round-her-lover.*

*accelerando*.

"COME-BACK! COME-BACK!" he-cried-  
 in-grief,  
 Across-this-stormy-water:  
 "AND-I'LL-FORGIVE YOUR-HIGHLAND-  
 CHIEF—  
 MY-DAUGHTER! O-my-daughter!"

'*Twas-vain: the-loud-waves-lashed-the-*  
*shore,*  
*Return-or-aid preventing;*  
*rall.*

*The-waters-wild went-o'er-his-child,*  
*rall.*  
*And-he was-left-lamenting."*

## 24. DESCRIPTION. SUBDUED JOY. HOPEFUL MOURNING.

Normal Force—*Mezzo*.

And-children coming-home-from-school  
 Look-in-at-the-open-door;  
 They-love-to-see the-flaming-forge,  
 And-hear the-bellows-roar,  
*cres. and accel.*  
 And-catch-the-burning-sparks that-fly  
 Like-chaff from-a-threshing-floor.

He-goes-on-Sunday to-the-church,  
 And-sits among-his-boys;  
 He-hears the-parson-pray-and-preach—  
*He-hears his-daughter's-voice*  
*Singing in-the-village-choir,*  
 And-it-makes-HIS-HEART REJOICE.

It-sounds-to-him *like-her-mother's-voice,*  
*sustained.*

SINGING-IN-PARADISE!  
 He-needs-must-think-of-her *once-more,*  
*How-in-the-grave she-lies;*  
 And-with-his-hard-rough-hand *he-wipes*  
*rall.*  
*A-tear out-of-his-eyes.*

## 25. DRAMATIC DIALOGUE. INUENDO.

Normal Force—*Mezzo*.

"Now-Farmer, do-for-once-speak-true,  
 MIND-YOU'RE-ON-OATH; so-tell-me,  
*you,*  
 Who-doubtless-think-yourself so-clever,  
 ARE-THERE-AS-MANY-FOOLS as-ever  
 In-the-West-Riding?"

"Why-no-sir-no; *we've-got-our-share,*  
*rall.*

But-not-so-many as-WHEN-YOU-WERE-  
 THERE."—  
 No-more-was-needed; with-an-angry-  
*frown, rall.*  
 The-baffled-counsel sat-in-silence-  
*down."*

## 26. MOCKING FUN.

Normal Force—*Mezzo-piano*.

I'll-tell-you-a-story that's-not-in-Tom-  
 Moore:  
 Young-Love likes-to-knock-at-a-pretty-  
 girl's-door:  
 So-he-called-upon-Lucy 'twas-past-ten-  
 o'clock;  
 Like-a-SPRUCE-SINGLE-man, with-a-  
 smart-double-knock.

The-meeting-was-bliss, *but-the-parting-*  
*was-woe;*

For-the-moment-will-come when-such-  
 comers-must-go;

*So-she-sighed-and-she-whispered poor-*  
*innocent-things rall.*

"The-next-time-you-come-love, *pray-*  
*come-with-a-ring."*

For a great variety of additional ex-  
 amples and useful exercises, see "Stan-  
 dard Course," pp. 130 to 136.

153. Relation of Verbal and Musical Expression.—The subordination of music to words has already been asserted in relation to "Phrasing." See above, p. 100. This subordination is equally necessary in all other forms of musical expression.

153b. *Examples.*—Thus in “Holyrood,” p. 130, “the evening shadows fall” expresses a subdued feeling, but the music rises to a higher excitement. In such a case the singer will have to repress the musical expression, and instead of singing boldly and *forte*, he will have to sing softly, *legato*, and *rallentando*. Again in “Middleton,” p. 136, “Frail as vapour, vile as dust” are words of confession and lowliness. The natural expression of the music contradicts this feeling, and again the *piano*, the *legato*, and the *rallentando* must be used to destroy the natural effect of the music. Thus also

in “St. Fulbert,” p. 128, “The mighty victor’s brow” is a climax of lofty praise; but the corresponding music expresses repose after excitement. It will require all the *staccato* force that can be thrown into it to prevent its destroying the force of the words.

It is worth noting, however, that when the general spirit of the tune agrees with the general spirit of the hymn, there is but little contradiction between the expression of the one and the other. This may be noticed in looking through the examples, pp. 128 to 137.

154. **Adaptation of Hymns and Tunes.**—As in many churches it is the duty of the Precentor to find fitting tunes for the hymns chosen by the Minister this study of adaptation becomes one of general usefulness. This duty is one of great responsibility, for a Bold and Spirited tune set to a hymn of penitence and submission jars upon the feelings of the congregation, although they may not know what it is that is driving the prayerful spirit out of them. And a Solemn or merely Neutral tune adapted to a hymn of praise destroys the joyfulness of the people, and injures their worship. The devout Precentor has three means in his power for helping the spiritual exercise of praise. They are proper Phrasing, proper Expression, and proper selection of Tune. Of these three the selection of the tune is the most important. To fit himself for his task the student must first gain a mental command of the tunes actually used in his church. Having classified them according to their metres he should study well their emotional class; so that under each metre he may have at the call of his memory one or more tunes of each class. This intimate knowledge of the tunes and their capabilities we have found to be the chief difficulty of every young Precentor, and he must not shrink from the course of careful exercises which will give him the required mastery of tunes. The student must next learn to see the emotional class of the psalm or hymn presented to him. This, a careful study and free discussion of the above examples will enable him to do. Having thus mastered the hymn, and the tunes of that particular metre standing in array before him, a very little additional exercise of judgment about peculiarities of structure and expression will fix the adaptation.

154b. *Examples.*—The haphazard way in which tunes are often adapted to hymns at the last moment before going into the service is very distressing to all earnest-minded people. The precentor often asks himself only these two questions—1st, “Is this tune of the right

metre?” and 2nd, “Have we had it lately?” Sometimes he asks himself, “Does it go well?” No question about the spirit of the tune helping the spirit of the hymn ever enters the minds of many men who are entrusted with this sacred duty.

We can illustrate this subject by means of the hymns and tunes above, pp. 128 to 137. The verses there printed are those which we found in the books from which the tunes were taken. They are generally quite suitable; but in four cases we have ventured to suggest, within square brackets, better adaptations.

"Denbigh," p. 129, is a cheerful *m*-tune. By singing it very slowly it may be made into a Solemn tune, not unsuitable, for example, to hymn 16, p. 266, above. But its emphasis on the emotional tones *f l r*, and its many leaps make it unsuitable for a Neutral or Didactic. The hymn "My dear Redeemer" is of this declarative and almost Didactic character. In singing "Denbigh" to it (whether quickly or slowly) we feel that the tune is all the while wanting to express something more of feeling than the words supply. These words would be well suited by "Melcombe," p. 80, and we think that the cheerful hymn in square brackets will better suit "Denbigh."

"Holyrood," p. 130, is so decidedly a

Bold and Spirited *d-s*-tune (notwithstanding the last line) that it is difficult to repress its joyfulness while we are expressing our regret that "Our day of praise is done." The verse in square brackets is as Bold and Spirited as the tune.

"Lavington," p. 133, has a great predominance of *d, s*, and *m*, and its rhythms are all of such a character as to strengthen the strong accents. Sung quickly it is necessarily "Bold and Spirited." Sung slowly its rhythms alone prevent its being "Grand." It cannot be made to express that loving, grateful, cheerful trust which inspires this beautiful hymn.

"Middleton," p. 136, has such an equality of power between *d m r f*, and so much of stepwise motion that it easily adapts itself to the narrative or Didactic style. But its style is quite foreign from the tone of humble penitence and prayer.

These examples will show how important for earnest religious purposes is the careful adaptation of tunes and hymns—of "music married to immortal verse."

## Courses of Exercises in Expression.

NOTE.—The following courses of exercises are arranged on the plan of those above, p. 235. As the expression of the exercises in connection with "Standard Course" are so fully suggested in the "Hints on Tunes" which follow the "Additional Exercises" we cannot use that book for *new* exercises. But the student of Expression will find the study of those "Hints" along with constant reference both to the music and to the paragraphs of "Standard Course" an invaluable exercise to him, *after* he has gone through the following courses.

As was said above, pp. 240, 241, the student must first learn to be the "sagacious imitator" and afterwards the Deviser—of good Expression. The book should be studied with extreme care. Every illustration should be closely examined and sung. The reasons given for expression should be noted and discussed. The examiner gives marks according to the proofs which appear in the exercises that the writer has a clear apprehension of the meaning of the book. If the pupil finds himself much puzzled in working the exercises, it is because he has not properly understood the book. Let him never go on puzzled and perplexed, but let him always go back to the book and trace out its examples with renewed care. The pupil is at present engaged in the process of learning, and therefore originality and discovery are not now required of him—only a careful application of the principles developed in his text book.

For the sake of the Examiner, the writing especially of the music must be very clear, and on uniform paper—the small size Tonic Sol-fa music paper. Carelessly written exercises will lose marks.

### FIRST STAGE.

FIRST SET. *Musical Phrasing and Expression of Melodic Shapes*.—Study "Musical Theory," Book IV, pp. 241 to 247.

A COURSE.—Copy out (in very clear writing) on Tonic Sol-fa music paper, small size, and mark for Musical Phrasing, as directed p. 242, par. 123*g*, and

B COURSE.—Mark for Musical Phrasing, as directed, p. 242, par. 123*g*, and shown p. 245, tunes 20, 4, 10, 18, in "Hymns and Tunes for Exercise," and

shown p. 245; tunes 1, 9, 15, 24 in "Hymns and Tunes for Exercise,"\* and the air of Haydn's "Finale" (p. 207), Ib and IIb. Mark for Expression as directed, p. 246, the following Sections in "Hymns and Tunes for Exercise," tune 1, Ia, IIa; tune 9, Ia, IIa; tune 15, Ib; tune 24, Ia, b.

the air of Beethoven's "First Movement" (p. 200), Ia, b. Mark for Expression as directed p. 246 the following Sections in "Hymns and Tunes for Exercise," tune 20, Ia, IIa; tune 4, Ia, IIa; tune 10, IIa, b; tune 18, Ia, IIa.

**SECOND SET.** *Expression of the Unexpected, of Sequence, of Related Parts.*—Study "Musical Theory," Book IV, pp. 247 to 249, 251, 252.

**A COURSE.**—Name four cases of the Unexpected in Rhythm, three of the Unexpected in Melody, and three of the Unexpected in Harmony (that is, Transition, Modulation, or Chromatics) in tunes 16, 67, 75, 82, 6, 30, 48, 2, 74, 85, in "Hymns and Tunes for Exercise." Name them thus—Unex. in Rhy., No. 86, meas. 10, r; No. 90, meas. 13, f, &c. Unex. in Mel., No. 91, meas. 12, m, &c. Find, without help, another case, not mentioned in Mr. Curwen's books, of the Unexpected in Rhythm, Melody, Harmony. Copy the Sequences in tunes 11, 13, 32, 65, 70, in "Hymns and Tunes for Exercise," and mark them for Expression. Write well and clearly, and mark for Expression, 1st, the Bass of Ia in "Müller," p. 82; 2nd, the Tenor of IIa in "Cannons," p. 81; 3rd, the Bass of Ib in "Sharon," p. 84; 4th, the Bass of IVa in "Reay," p. 85; 5th, Tenor of Ia in "Reay," p. 85; 6th, Contralto of Ib in "Evelyn," p. 80; and 7th, Soprano of IVb, meas. 2, 3, 4, in "In Jewry," p. 151.

**B COURSE.**—Name as in A Course four cases of the Unexpected in Rhythm, three of the Unexpected in Melody, and three of the Unexpected in Harmony (that is, Transition, Modulation, or Chromatic) in tunes 45, 74, 76, 83, 27, 47, 59, 41, 58, 81, in "Hymns and Tunes for Exercise." Find, without help, another case, not mentioned in Mr. Curwen's books, of the Unexpected in Rhythm, Melody, Harmony. Copy the Sequences in tunes 12, 17, 43, 64, 69, in "Hymns and Tunes for Exercise," and mark them for Expression. Write well and clearly, and mark for Expression, 1st, Bass of IIa in "Evelyn," p. 80; 2nd, Bass of IIb in "Müller," p. 82; 3rd, Tenor in IVa of "Bach," p. 83; 4th, Bass of IIa in "Sharon," p. 84; 5th, Tenor of Ia in "Evelyn," p. 80; 6th, Tenor of IIIb in "Reay," p. 85; and 7th, Soprano of VIa, meas. 3, 4, in "In Jewry," p. 152.

**THIRD SET.** *Expression of Fugal Imitation, Accompaniment, Imitative Sounds, Rapid Passages, Unison Passages, Cadences, Dissonances, and Organ-point.*—Study "Musical Theory," Book IV, pars. 133a, b, 135a, b, 136, 137, 138, 139a, b, 140, 141.

**A COURSE.**—Find without aid and write a new example (not referred to in Mr. Curwen's works), never extending to more than three or four measures, of the expression described in each of the above paragraphs. Mark them for expression, or describe the expression they should have.

**B COURSE.**—Find without aid, and write a new example (not referred to in Mr. Curwen's works) never extending to more than three or four measures, of the expression described in each of the above paragraphs. Mark them for expression, or describe the expression they should have.

**NOTE.**—The student may find examples in "Reporter," Nos. 447, 545, 486, 450, &c.

**FOURTH SET.** *The Tone-power in a Melody, and its Emotional Class.*—Study "Musical Theory," Book IV, pp. 256 to 259, fixing first in the understanding, then in the memory, the ten principles of emotional effect, and the six sources of tone-power,—and verifying fully every illustration of emotional class.

**A COURSE.**—Analyse for tone-power and emotional class the following tunes from "Hymns and Tunes for Exercise."

**B COURSE.**—Analyse for tone-power and emotional class (as in A Course) the following tunes from "Hymns and Tunes

\* J. Curwen & Sons Ltd. Price 4d.

Give the *results* of your analysis and the *reasons* for your classifications thus—No. 86, *d* 20, *r* 3, *m* 10, *f* 4, *s* 12, &c. Bold and Spirited because *d* and *s* predominate, there are many leaps, and it is in quick four-pulse measure. Nos. 1, 5, 9, 15, 19, 27, 33, 45, 50, 56, 63, 79, 35, 78.

for Exercise"—Nos. 2, 6, 10, 16, 20, 25, 34, 38, 46, 53, 64, 71, 75, 81.

**FIFTH SET. Musical Expression Plan.**—Study "Musical Theory," Book IV, pp. 249 to 251, pars. 129, 130, 134, and pp. 259, 260, with careful verification of examples.

**A COURSE.**—Write the expression-plan as pp. 259, 260, of the following tunes from "Hymns and Tunes for Exercise," Nos. 3, 7, 12, 17, 21, 30, 37, 40, 47, 54, 60, 66, 76, 82.

**B COURSE.**—Write the expression-plan, as pp. 259, 260, of the following tunes from "Hymns and Tunes for Exercise," Nos. 4, 8, 13, 18, 24, 31, 36, 49, 53, 62, 69, 57, 83, 84.

## SECOND STAGE.

**SIXTH SET. Metres. Verbal Phrasing. Expression.**—Study "Musical Theory," Book III, pp. 127, 128, and Book IV, pp. 261 and 262, with verification of all the examples, par. 145b.

**A COURSE.**—Analyse the metres as above, p. 128; write out, dividing the "oratorical words," as p. 261; and mark for normal force and expression, as on pp. 264 to 268, the following verses from "Hymns and Tunes for Exercise," Nos. 1, 10, 17, 24, 28, 32, 40, 45, 56, 59, 62.

**B COURSE.**—Analyse the metres as above, p. 128, write out, dividing the "oratorical words," as p. 261, and mark for normal force and expression, as on pp. 264 to 268, the following verses from "Hymns and Tunes for Exercise," Nos. 2, 11, 18, 25, 29, 33, 41, 46, 58, 60, 63.

### SEVENTH SET. Ditto.

**A COURSE.**—Ditto hymns No. 3, 12, 19, 26, 30, 38, 43, 47, 54, 61, 64.

**B COURSE.**—Ditto hymns No. 4, 13, 20, 27, 31, 35, 39, 44, 48, 57, 65.

**EIGHTH SET. Classification of Hymns. Adaptation of Hymns and Tunes.**—Study "Musical Theory," Book IV, pp. 263 to 271.

**A COURSE.**—Find, without assistance, and write out the melody of a suitable tune to each of the following hymns printed on pp. 264 to 267. Examples 1, 2, 5, 8, 9, 16, 20. Name the Emotional Class of each of the following hymns from "Hymns and Tunes for Exercise," and write the melody of a suitable tune for each, giving your *reasons* in each case for thinking the tune to be of the same class as the hymn—Nos. 1, 7, 13, 19.

**B COURSE.**—Find, without assistance, and write out the melody of a suitable tune to each of the following hymns printed on pp. 264 to 267. Examples 3, 6, 10, 11, 14, 15, 21. Name the Emotional Class of each of the following hymns from "Hymns and Tunes for Exercise," and write the melody of a suitable tune for each, giving your *reasons* in each case for thinking the tune to be of the same class as the hymn—Nos. 2, 8, 14, 20.

### NINTH SET. Ditto.

**A COURSE.**—Name the Emotional Class of each of the following hymns from "Hymns and Tunes for Exercise," and write the melody of a suitable tune for each, giving your *reasons* in each case for thinking the tune to be of the same class as the hymn—Nos. 3, 9, 15, 21, 25, 29, 33, 37, 54, 58.

**B COURSE.**—Name the emotional Class of each of the following hymns from "Hymns and Tunes for Exercise," and write the melody of a suitable tune for each, giving your *reasons* in each case for thinking the tune to be of the same class as the hymn—Nos. 4, 10, 16, 22, 26, 30, 34, 38, 55, 59.

### TENTH SET. Ditto.

**A COURSE.**—As above, Nos. 5, 11, 17, 23, 27, 31, 35, 39, 43, 56.

**B COURSE.**—As above, Nos. 6, 12, 18, 24, 28, 32, 36, 40, 44, 57.

# THE TONIC SOL-FA COLLEGE.

## SPECIMEN EXAMINATION PAPER.

### MUSICAL AND VERBAL EXPRESSION.

#### FIRST STAGE.

Time allowed, 3 hours.

1. (a) Mark the following for *Musical Phrasing* :—

KEY G. *Lah is E.*

{ | 1<sub>1</sub> : 1<sub>1</sub> | 1<sub>1</sub> : - . t<sub>1</sub> | d : r | m : 1<sub>1</sub> | || f : m | r : - . 1<sub>1</sub> | 1<sub>1</sub> : t<sub>1</sub> | s<sub>1</sub> : - ||

{ | d : d | m : - . m | s : s | f . m : r | || r : 1<sub>1</sub> | r : f | m : r | d : - ||

{ | 1 : - . s | s : f | f : - . m | m : r | || f : r | m : 1<sub>1</sub> | d : t<sub>1</sub> | 1<sub>1</sub> : - ||

(b) Mark the above for *Expression*.

2. (a) Find in the tune "Sanctuary," by Dr. J. B. Dykes, a case of the *Unexpected*, classifying it as Rhythmic, Melodic, or Harmonic.

(b) Find also a case of *Sequence*, and mark it for *Expression*.

(c) Mark the Tenor part for *Expression*.

3. Mark the following for *Expression*.

(a) Fugal Imitation.

KEY A. *Lah is F#.* S.S.C.T.B. BACH.

{	:	:	:	:	t : se : m	d : - : -	- : ma : r
	:	:	:	:	et in - car-	na -	- tus
	:	:	:	f : r : t <sub>1</sub>	se <sub>1</sub> : - : se <sub>1</sub>	1 <sub>1</sub> : d : ma	r : 1 <sub>1</sub> : -
	:	:	:	et in - car-	na - tus	est, in - car-	na - tus
	:	:	d : 1 <sub>1</sub> : f <sub>1</sub>	r <sub>1</sub> : - : -	- : t <sub>2</sub> : -	1 <sub>2</sub> : m <sub>1</sub> : 1 <sub>1</sub>	1 <sub>1</sub> : d : 1 <sub>1</sub>
	l : m : d	et in - car-	na -	- tus	est, in - car-	na - tus	
et in - car-	na - tus	est, in - car-	na - tus	est, in - car-	na - tus		
:	:	:	:	f : m : r	m : 1 : d	1 <sub>1</sub> : - : r	
:	:	:	:	:	m : d : 1 <sub>1</sub>	fe <sub>1</sub> : - : fe <sub>1</sub>	
:	:	:	:	:	et in - car-	na - tus	

&c.

(b) Rapid Passages.

KEY A. HANDEL.

{ | : . 1 | r, fe . m, r : s, fe . s, t<sub>1</sub> | d, m, r, d : f, m, f, 1<sub>1</sub> | t<sub>1</sub>, r, d, t<sub>1</sub> : m, r, m, s<sub>1</sub> | }

re - joice .....

{ | 1, d, t<sub>1</sub>, 1<sub>1</sub> : r, d, r, f<sub>1</sub> | s<sub>1</sub>, t<sub>1</sub>, 1<sub>1</sub>, s<sub>1</sub> : d, m, r, d | f, m, f, r : m, r, m, d | r : | }

(c) Dissonances.

KEY D. KEY A.

{	: d'	1	: t	d'		{	: m	- : r	- : d	- : t <sub>1</sub>	d	
	: s	f	: f	m			: d	1 <sub>1</sub> : -	s <sub>1</sub> : -	s <sub>1</sub> : -	s <sub>1</sub>	
	: m'	r'	: r'	d'			: s	f : - . m, f	s : - . f, m	r : - . d, r	m	
	: d	s	: s	d			: d <sub>1</sub>	f <sub>1</sub> : -	m <sub>1</sub> : - . f <sub>1</sub>	s <sub>1</sub> : -	d <sub>1</sub>	

## (d) Cadences.

KEY B.	KEY A.	KEY A.	KEY A.
$\left\{ \begin{array}{l}  m : r \\  s : f \\  d : t \\  s : s \end{array} \right. \left  \begin{array}{l} d : - \\ m : - \\ d : - \\ l : - \end{array} \right. \parallel$	$\left\{ \begin{array}{l} f : m.f \\ l : s.l \\ r : - \\ r : - \end{array} \right. \left  \begin{array}{l} m : r \\ d : s \\ d : t \\ s : - \end{array} \right. \parallel$	$\left\{ \begin{array}{l} m : m \\ d : d \\ s : s \\ d : s \end{array} \right. \left  \begin{array}{l} m : -r \\ d : -t \\ s : - \\ s : - \end{array} \right. \parallel$	$\left\{ \begin{array}{l} d : t \\ l : s \\ f : f \\ f : s \end{array} \right. \left  \begin{array}{l} d : - \\ s : - \\ m : - \\ d : - \end{array} \right. \parallel$

4. (a) Write the *Expression Plan* of "Sanctuary" (ques. 2), and  
(b) name its *Emotional Class*.

**SECOND STAGE.**

- (a) Analyse the *Metres* as directed in "Mus. Theory," Book III,  
p. 128.

(b) Divide into *Oratorical words* (see p. 261); and

(c) Mark for *Normal Force* and *Expression* the following:—

- |   |  |
|---|--|
| <p>1 Touched with a sympathy within,<br/>He knows our feeble frame;<br/>He knows what sore temptations mean,<br/>For He has felt the same.</p> <p>He in the days of feeble flesh,<br/>Poured out His cries and tears;<br/>And in His measure feels afresh<br/>What every member bears.</p> <p>2 "Till He come," O let the words<br/>Linger on the trembling chords;<br/>Let the little while between,<br/>In their golden light be seen;<br/>Let us think how heaven and home<br/>Lie beyond that "Till He come."</p> <p>Clouds and conflicts round us press;<br/>Would we have one sorrow less?<br/>All the sharpness of the cross,<br/>All that tells the world is loss,<br/>Death and darkness, and the tomb<br/>Only whisper, "Till He come."</p> | <p>3 My heart to Thee I bring,<br/>The heart I cannot read;<br/>O faithless wandering thing,<br/>An evil heart indeed.<br/>I bring it, Saviour, now to Thee,<br/>That fixed and faithful it may be.</p> <p>My joy to Thee I bring,<br/>The joys Thy love hath given,<br/>That each may be a wing<br/>To lift me nearer heaven.<br/>I bring them, Saviour, all to Thee,<br/>For Thou hast purchased all for me.</p> <p>4 When my feet stumble, to Thee I'll cry,<br/>Crown of the humble, Cross of the high;<br/>When my steps wander, o'er me bend,<br/>Truer and fonder, Saviour and Friend.</p> <p>Ever confessing Thee, I will raise<br/>Unto Thee blessing, glory, and praise;<br/>All my endeavours, world without end,<br/>Thine to be ever, Saviour and Friend.</p> |
|---|--|

(a) Name the *Emotional Class* of each of the following;

(b) Find a suitable tune for each; and

(c) Give reasons for your selection.

NOTE.—The tunes may be selected from "Hymns and Tunes" or any other published collection; but, in the latter case, the tunes must be copied out.

- |   |   |
|---|---|
| <p>1 The pity of the Lord<br/>To those that fear His name,<br/>Is such as tender parents feel;<br/>He knows our feeble frame.</p> <p>Our days are as the grass,<br/>Or like the morning flower;<br/>If one sharp blast sweep o'er the field,<br/>It withers in an hour.</p> <p>2 Amongst a thousand harps and songs,<br/>Jesus, the God, exalted reigns;<br/>His sacred name fills all their tongues,<br/>And echoes through the heavenly<br/>plains.</p> | <p>3 In the weary night of sickness,<br/>In the time of grief and pain,<br/>When we feel our mortal weakness,<br/>When the creature's help is vain,<br/>By Thy merey,<br/>O deliver us, good Lord.</p> <p>4 O, Lord of heaven and earth and sea,<br/>To Thee all praise and glory be;<br/>How shall we show our love to Thee,<br/>Giver of all?</p> |
|---|---|

NOTE.—Further tests, if desired, as also tests for other subjects, may be obtained from the Secretary of the Tonie Sol-fa College, 27, Finsbury Square, London, E.C. Price list on application.



# MUSICAL THEORY.

## BOOK V.

### ELEMENTS OF HARMONY & CONSTRUCTION.

NOTE.—The relation of this book to “How to Observe Harmony” and “Construction Exercises” is as follows:—The present work is a dogmatic statement, briefly put together, of the facts of Harmony. “How to Observe Harmony” is a more extended development of the same subject, setting the pupil to observe and *discover* for himself what this book *tells* him. It also suggests many more ideas about Composition than can be introduced in a condensed summary like the present. “Construction Exercises” shows the practical working out of the principles stated or observed in the other two books, and leads the pupil onwards to the combination of Musical Form with Musical Composition. The present work only touches Composition as far as is necessary for the elementary exercises commonly required in the University Local Examinations.

The self-teacher should not begin with this book, but with “How to Observe.” Dogmatic statements are hard to master, and soon weary the elementary pupil. If, however, he can be made to *understand* the Thing first—if he has a master who can lead him to *observe*, to *compare*, and to *deduce* for himself, then a dogmatic summary to which he may refer as a text-book will prove very useful. Such a living teacher is much better than the book “How to Observe,” though hundreds of solitary students have been thankful for the book. I by no means recommend that the student should go through a whole course of Observation before he begins Composition. We never properly understand a do-able thing until we begin to do it. It is better, therefore, to commence Construction exercises as soon as the first eight Steps in this book, or in “How to Observe,” have been mastered. At the end of this work will be found instructions and aids in preparing for public examinations. Exercises in Chord-naming may be found in “Chord-naming Examples,” Parts A and B, which may precede the more thorough, complete, and musicianly exercises in “How to Observe Harmony,” and which will enable young students to observe and enjoy the progressions of ordinary psalmody and simple part-songs.—J. C.

#### FIRST STEP.

CONSONANCE. MAJOR CHORDS. THE TONIC, DOMINANT, AND SUBDOMINANT CHORDS OF THE MAJOR MODE.

155. **Consonance.**—A Consonance is “the pleasant sounding together” of two tones. In studying the structure of the Common Scale, above, pp. 5 and 6, we found that the tones which sound best together are those which stand at the following intervals—1st, the Major Thirds with their *inversions* the Minor Sixths, and their *replications* the Major Tenths (see p. 10, fig. 21); 2nd, the Minor Thirds with their inversions the Major Sixths, and their replications the Minor Tenths (see p. 10, fig. 22); 3rd, the Perfect Fifths with their inversions the Perfect Fourths, and their replications the Major Twelfths (see p. 10, fig. 25). In addition to these there

are the Major Thirteenth, a replication of the Major Sixth (p. 10, fig. 27)—the Minor Thirteenth, a replication of the Minor Sixth (p. 10, fig. 28)—and the Eleventh, a replication of the Perfect Fourth (p. 10, fig. 23). The Octave is a simple replication of tone.


155*b*. *Examples*.—Thus in Ex. 3, first pulse, the interval between B. and T. is a Major Third, between B. and C. (remembering the Tonic Sol-fa way of writing octave marks, p. 24), an Octave; between B. and S., a Twelfth. The interval between T. and C. is a Minor Sixth; between T. and S., a Minor Tenth; and between C. and S., a Perfect Fifth. In the second pulse of the same Ex., the interval between B. and T. is a Tenth;

between B. and C., a Twelfth; between B. and S., a Double Octave or Fifteenth. The interval between T. and C. is a Minor Third; between T. and S., a Minor Sixth; and between C. and S., a Perfect Fourth. Although the relation of tones to the key is the *principal* thing to be attended to in Harmony, it is a valuable exercise for the pupil to school himself in "the naming of intervals."

156. **Mental Effects of Consonances.**—Studying the effect on the mind of these Consonances, we call the Thirds (with their inversions and replications) Sweet—the Major Thirds sweeter than the Minor—the Fifths Firm, and the Fourths Negative. See above, p. 6, and "Musical Statics," pp. 15, 16. The Thirds are the source of sweetness in Harmony, and the Fifths are the source of strength. Inversion and Replication modify these effects. The closer the interval, the more strongly is the characteristic effect felt; the wider the interval, the less easily is the relation of its tones perceived.

157. **Major Common Chords—their Normal State.**—A Chord consists of two or more consonances heard at the same time. The pleasantest combination of consonances is when two Thirds, one Major and the other Minor, are placed one over the other, making the interval from the lowest tone to the highest a Fifth. This is called a Common Chord. It contains two *sweet* Thirds, and a *firm, binding* Fifth. Of common chords, the pleasantest are those in which the *Major Third* is below and the *Minor Third* above, thus—

EXAMPLE 1.

KEY F.    { :s    ||    { :d<sup>1</sup>    ||    { :r<sup>1</sup>    ||    

             { :m    ||    { :l    ||    { :t    ||

             { :d    ||    { :f    ||    { :s    ||

These are called *Major Common Chords*, or *Major Chords*. There are three such Chords in the Common Scale; one on *d*, consisting of *d m s*; one on *f*, consisting of *f l d<sup>1</sup>*; and one on *s*, consisting of *s t r<sup>1</sup>*. When common chords are placed in this close position, as two adjacent Thirds, they are said to be in their *Normal State*.

157*b*. *Statics*.—We learn from "Musical Statics" that while the vibrations of the lowest tone of a Major common chord in its normal state are tapping on the ear four times, those of the tone above are "tapping five times, and those of the highest tone are tapping six times. As in

the structure of the Scale (see above, p. 6) so in that of the chord, it is interesting to notice how the simplest relations are the best.

157*c*. *Triad*.—This word "Triad," or set of three tones, is sometimes used instead of common chord.

**158. Naming of Chords.**—We name chords by the tone which stands at the bottom in their “normal state.” We indicate chord names by capital letters. Thus we have, founded on the common scale, three Major chords—the chord of D, the chord of F, and the chord of S.

**159. Distribution of Chords.**—The tones of a chord in its “normal” state may be moved to different octaves. In other words, the intervals may be “inverted” or “replicated” (see above, p. 10), thus—

Ex. 2. KEY F.

$\left\{ \begin{array}{l} s \ m' \ m \\ m \ s \ d \\ d \ d \ s, \end{array} \right\} \left\  \begin{array}{l} d' \ f \ d' \\ l \ d \ f \\ f \ l, \ l, \end{array} \right\  \left\  \begin{array}{l} r' \ t \ s \\ t \ r \ r \\ s \ s, \ t, \end{array} \right\ $	
--	--

The intervals by which a chord is thus *spread out* we propose to call its Distributions. We indicate the distributions by naming the intervals upward. Thus the first, fourth, and seventh chords above have the distribution “third-third,” the second and eighth have the distribution “fifth-sixth,” the third has the distribution “fourth-third,” the fifth and ninth have the distribution “third-fourth,” the sixth has the distribution “sixth-fifth.” The change of distribution does not change the name of the chord.

**159b. Statics.**—The effect of these distributions is not to create new relations in the chord, but only to modify existing ones by doubling or halving the vibrations of different tones. Thus, the distribution “third-third” in a Major chord has the relation of “four to five to six,” and that of “fifth-sixth” has the relation of “four to six to ten.” The distribution “fourth-third” has the relation of “three to four to five.” The distribution “sixth-fifth” has the relation of “two and a half to four to six,” or, in other words, “five to eight to twelve.”

**159c. Distribution for Voices.**—In writing for voices it is important to let the chord

be well distributed over the vocal region in what is called “dispersed harmony.” When the Bass is low, it is better to let the largest interval of the chord be at the bottom. In pianoforte music it is commonly convenient to let the Bass stand alone, and to crowd the rest of the chord in the right-hand into what is called “close harmony.” A Third low in pitch does not sound well for voices, and sounds very badly on the harmonium. Only when the Bass is high in pitch should the Tenor be allowed to run in Thirds with it. Care must also be taken to keep well within the proper range of the voices. See above, p. 22. Study the distribution of vocal parts, above, pp. 80 to 85.

**160. Root, Third, Fifth.**—The tone which stands lowest in the “normal state” of a chord is called its Root; that which stands a Third above the Root is called its Third; and that which stands a fifth above is called its Fifth. Thus the Root of the chord D is *d*, its Third is *m*, and its Fifth is *s*. The Root of F is *f*, its Third *l*, its Fifth *d'*. The Root of S is *s*, its Third *t*, its Fifth *r'*. We retain these names (Root, Third, Fifth) even when the intervals are changed by Distribution.

**160b. Root.**—The word Root is here given in its commonest and simplest acceptation. It thus indicates a real Root—a Root which is heard. But theorists, who build, not on the philosophy of fact, but

on that of imagination, have much abused this word Root. They first feel themselves obliged to find for every sort of chord, and even for every *discord*, a Root, and then they are obliged to go into the

region of imagination (often beautiful and interesting imagination) in order to discover such Roots. Some have gone so far as to maintain that certain chords grow up from *two* Roots! See a discussion

on this subject in "Teacher's Manual," pp. 231 to 235. We shall explain these theories below whenever it is necessary, in order to help pupils who have to go up for public examinations.

**161. Constitution of Chords.**—The tones of chords may be doubled or omitted. The manner in which this is done we call the *Constitution* of a Chord. See "How to Observe," p. 43. We name the different constitutions as follows:—

Const. 1. A *complete* chord (that is, without omissions), and often with the Root doubled.

„ 2. A chord with *trebled* Root, and often omitted Fifth.

„ 3. „ „ *omitted* Third.

„ 4. „ „ *doubled* Third.

„ 5. „ „ *omitted* Fifth.

„ 6. „ „ *doubled* Fifth.

„ *om.* „ „ *omitted* Root.

*The Root* of a chord is its most important constituent—its vital element. It is never *omitted* except in places where, through the habits of the ear, it *must* be expected and felt even without its being sounded. But its *doubling* and even *trebling* is always welcome to the ear. *The Third* is so *essential* to the character of the chord that it is rarely omitted, and so *sweet* that, in a Major chord, it is very rarely doubled. *The Fifth* is so *like* the Root—so much a part of it—that it may be either doubled or omitted without attracting much notice. Thus it is that Constitution 1 is the best, 2 is very good, 3 and 4 are to be employed only where there is a good excuse, and 5 and 6 are very good. For purposes of analysis, the constitutions of chords can be marked by figures after the chord names, as in Ex. 4, p. 287, below.

**161b. Illustrations.**—In Ex. 3 all the chords have Const. 1. In Ex. 4, the second chord has Const. 6, and the fourth Const. 2 and 5. See this subject more fully illustrated in "How to Observe," p. 44, and "Construction Exercises," pp. 6, 11, 28.

**161c. Rule of the Third.**—The student of Composition will *afterwards* learn that the Third may be omitted in 7S (the Domi-

nant Seventh), but not in cadences, and *must* be omitted in 4S (the discord of the Fourth on the Dominant); that the Third cannot be *doubled* in S, but may be doubled freely in R, M, L, T; that it is sometimes (though rarely) doubled in D and F *when the Root is in the Bass*, but not on a final cadence chord; and that in other cases of D and F the doubled Third never appears without the apology that it is helping to create Contrary Motion of the parts.

**162. Tonic, Dominant, and Subdominant.**—The first accented consonant chord which strikes the ear in a tune naturally produces a strong impression, and the chords which follow are compared with it. We may think of it as the "chord of first impression," or the "pre-occupying chord." It is commonly

called the Tonic chord. It is more used than any other chord throughout the tune, and is always the last chord. Two other chords are its constant attendants. One having its Root on the Fifth *above* the Root of the Tonic, and this is called the Dominant chord; the other having its Root a Fifth *below* the Root of the Tonic, and this is called the Subdominant Chord. In the Major Mode, the Tonic is D, the Dominant is S, and the Subdominant is F. The Tonic, Dominant, and Subdominant are the principal chords of a tune. See fuller explanations in "How to Observe," p. 3, and "Musical Statics," pp. 76 and 77.

**163. Bonding of Chords.**—We feel that chords belong to one another when a tone of one chord is carried over into the next, and this is called a *direct bond*; or when a tone of one chord is heard in the next, though in another part, and this is called an *indirect bond*. The chords of D and S are bonded by Root and Fifth. So also are the chords D and F. No stronger bonds could be. But the chords S and F have no bond, direct or indirect. They are independent of each other, and yet they are both strongly bonded to D. This peculiar relation may be called an *implied bond*. Those progressions of chords are the best in which the strongest bonds occur.

163*b*. *Examples.*—Thus, in Ex. 3, the first and second chords are bonded by *d*, | the second and third by *d*, and the third and fourth by *s*.

**164. Progression of the Dominant Chord.**—The ear is always best satisfied when the chords flow one into the other as smoothly (that is, with as little motion of the parts) as possible. The chord S (the Dominant of the Major Mode) rarely flows into any other chord than that of D. Its *s* either moves to *d* or is continued as a bond, its *t* always moves to *d'*, as would be expected from its mental effect. Its *r* rises to *m*, or if doubled, one *r* may fall to *d*. Exceptionally, its *s* moves to *m*, but this progression makes an ungainly melody, and it is seldom used unless there are two *s*'s, one of which is more smoothly resolved, or some other melodic apology is found. See "How to Observe," p. 15. Note also that when there are two S chords, the *t* of the first chord need not be continued into the next, but it may move freely to *s* or to *r* providing that the *t* in the next chord has its proper progression. In old music, but only in an *inner* part, *t* is allowed to *go down* to *s* when the Bass *rises*—so giving the apology of contrary motion. In modern music the *t* may go *higher* than the *d'* when not in a full close and not in the Dominant Seventh chord,—but its melody must afterwards come down, thus *t m' d'* or *t f' m'* or *t m' r'*. For the exceptional resolution of S into other chords see below, p. 305.

165. **The Mental Effects of Chords.**—The Major chords have the mental effects proper to their Roots. See above, p. 19, Thus D is called the Firm Chord or the Chord of Rest, S is called the Bright Chord or Chord of Motion, and F is called the Awe-inspiring or Serious Chord.

Ex. 3. KEY F.

{	s	:f	m	:r	m	:—
	d	:d	d	:t	d	:—
	m	:l	s	:s	s	:—
	d	:f	d	:s	d	:—
	D	F		S		

## SECOND STEP.

### DISSONANCE. THE DOMINANT SEVENTH OF THE MAJOR MODE. THE TONIC CADENCE.

166. **Dissonance.**—A Dissonance is the “unpleasant sounding together” of two tones. The source of all dissonance is the interval of a Second (see above, p. 10), and the Minor Second is more dissonant than the Major Second. Thus, *s* dissonates against *f*, *d* against *r*, *r* against *m*, *l* against *t*, and *s* against *l*; but a worse dissonance is *m* against *f*, or *t* against *d*! In all these cases, a rough beating together or “mutual interference” of the tones is heard, and this is called Dissonance.

166b. *Helmholtz.*—Professor Helmholtz, in his great work on “The Sensations of Musical Tone,” has shown the scientific basis of music. To him is due this modern doctrine of Dissonance and Consonance. These principles are developed in “Construction Exercises,” pp. 133 to 150; “Statics,” pp. 50 to 73; and “How to Observe,” pp. 90 to 110,—but Professor Helmholtz is not responsible for the mode in which his scientific discoveries have been applied to musical theory and practice. Until he gave certainty to our thinking on this subject, writers on music differed much from each other in their definition of Consonance and Dissonance. They sometimes called the Third an “imperfect” consonance. Their own ears might have told them differently, but they were bound by old theories. It is now generally acknowledged that in respect of *perfectness of accord* with the Tonic, the Octave is first, the Fifth next, and the Fourth next to it; but for rich and beautiful effect the Thirds far excel them. Variety or Divergence as well as Unity is

needed for these pleasant effects. In the Major Third there is the most perfect balance of these two qualities. In the Minor Third there is just a little too much variety, and when we come much closer than the Minor Third Dissonance begins. The Seconds form a decided Dissonance. But when the interval grows considerably less than a Minor Second, the Dissonance disappears, and the two tones are heard only as one somewhat piercing tone like that of the Celeste stop on the Harmonium. For fuller explanations, see “Musical Statics,” p. 50.

166c. *Dissonance and Discord.*—A distinction should be made between these two. A Discord is a *chord* with a dissonance introduced into it. In this case the pleasantness of the chord greatly overbalances the unpleasantness of the dissonance. This enables Dr. Stainer to say, “A discord should not be looked upon as something *unpleasant*—quite the reverse; it only differs from a concord by its lack of finality. It requires to be followed by another chord.”

**167. Primary, Secondary, and Tertiary Degrees of Dissonance.**—When tones which stand next to one another in the scale are separated by inversion or replication, their dissonance becomes less in proportion to the distance they are moved. Thus  $d$  against  $r^1$  and  $d$  against  $r_1$ , are not such strong dissonances as  $d$  against  $r$ ; and  $d$  against  $r^2$  or  $r_2$  are not such strong dissonances as  $d$  against  $r^1$  or  $r_1$ . Thus also  $f^1$  against  $s$  or  $f$  against  $s^1$  do not dissonate so much as  $f$  against  $s$ ; and  $f^1$  against  $s_1$  does not dissonate so much as  $f^1$  against  $s$ . When the dissonance is close, as  $r$  against  $f$ , or  $s$  against  $l$ , we call it a *Primary* dissonance. When the Second is changed to a Seventh or a Ninth, we call it a *Secondary* dissonance. When the Second becomes a Fourteenth or a Sixteenth we call it a *Tertiary* dissonance.

167b. *Helmholtz*.—This distinction of Primary, Secondary, and Tertiary dissonance is very easily recognized by the ear, and has important consequences in Composition. It springs naturally from

the doctrines taught by Prof. Helmholtz. But to understand the subject of dissonance properly, it is necessary to understand something of the “Klang of Partials.”

**168. The Klang of Partials.**—The tones produced by most instruments, especially by those which are decidedly rich or harsh in quality, are not simple but compound tones. Along with the Primary tone, certain *other* tones sound, which are not loud enough to be heard separately, but are loud enough to *colour* the quality of the original tone—that is, to make it “rich” or “brilliant” or “wiry” or “harsh.” These tones are called by Prof. Helmholtz “partial tones,” because they form *parts* of the original tone.

168b. *Explanation*.—The Primary tone itself is called the first partial; the second partial is the Octave above; the third is the Octave Fifth; the fourth is the Double Octave; the fifth is the Double Octave Third; the sixth is the Double Octave Fifth; the seventh is a little flatter than the Double Octave Flat Seventh; the eighth is the Treble Octave; the ninth is the Treble Octave Second; and the tenth is the Treble Octave Third; the eleventh is much sharper than the Treble Octave Fourth. The thirteenth, fourteenth, seventeenth, and nineteenth are also out of tune with the scale. Thus, if  $d$  is the primary, the IInd partial of its klang will be  $d^1$ , the IIInd  $s^1$ , and so on. If  $t$  is the primary or Ist partial,  $e^1$  will be the IInd,  $f^2$  will be the IIInd. See the diagram, p. 283.

The higher partials can seldom be distinguished except in very harsh instruments. The Xth, however, may be heard in a loud violoncello tone just as the tone is dying away.

It is important to notice that in an average tone of *good quality* the IInd partial has only 25 per cent. of the loudness

of the primary; and that the loudness of the partials dies away, so that when we come to the VIth it has only 3 per cent. of loudness, and when we reach the Xth it has only 1 per cent. When the higher partials (which lie close to one another and dissonate) predominate in number and loudness, the quality of the tone is *Harsh*. When the first six or seven partials are principally heard, as in the tones of a violin or good human voice, the quality is *Rich*. When scarcely any partials are heard, or only the IInd and IIInd, the tone is *Dull*. The sounding together of a primary tone with its partials is called the “klang of the partials.”

168c. *The Mis-named Harmonic Chord*.—It has been seen—1st, that the “klang of partials” has for its object the producing of different *qualities* of tones; 2nd, that the partials are not independent tones, but essentially *parts* of a particular tone, produced with it and ceasing at the same time; and 3rd, that they are not *co-equal* in loudness like the tones of a chord, but that they die away very rapidly. Nevertheless, since the time of

Logier, many musical theorists have tried to discover the principles of Harmony in this "klang of partials." They call it "Nature's Chord" and the "Harmonic Chord." But by a chord we understand the sounding together of tones which are *independent* and *co-equal*, which these are not. He who believes that Nature has really dictated chords and discords in this "klang of partials," is bound to take the whole or none; and this no one ventures to do; for the klang of partials would be unbearable if they did not die away in strength as they ascend in pitch very much more rapidly than independent and co-equal tones do.

168*d*. *The Series of Harmonics*.—A different set of phenomena from that of the partials is that of the artificial harmonics or harmonics properly so called. They are produced on the cornet or trumpet by blowing louder and louder, and on stringed instruments by touching the vibrating string at one half of its length, at one third, one fourth, one fifth, and so on. They follow the same order of intervals as the partials. But they are

independent and co-equal tones. They can be sounded one after the other, but cannot be sounded together. These harmonics, therefore, never make a chord. But the same principles of relationship in vibrations which cause the partials and cause the harmonics, are also found in the structure of chords. Especially interesting to the student of the constitution of chords, are the first six partials, before the partials begin to leave the scale, and while there is yet some force in them. If these are sounded as co-equal tones, we have a *major* chord with trebled root, doubled fifth, and undoubled third. It may also be noticed that in such a chord the Bass stands more apart than the other parts from one another, and this is generally the case, especially in compositions for instruments with strong partials like the Harmonium. Thus far the "klang of partials" and series of harmonics" are interesting. They confirm the principles to which experience leads us in the study of real chords. See further on this subject in "Musical Statics," p. 41, and "Teacher's Manual," p. 234.

## AVERAGE LOUDNESS OF PARTIALS, SHOWN BY LENGTH OF LINE.



169. **Partial Dissonance**.—The early partials, especially of a tone low in pitch, though unnoticed when their primaries alone are sounding, become very noticeable when they dissonate against another primary, or against another early partial. This kind of dissonance we call Partial Dissonance. It is worst when an early partial dissonates against a primary; it is very rough when a second partial dissonates against a third, but somewhat less so when a third partial dissonates against a fourth, and so on. In what we have called Secondary and Tertiary dissonance, the beating is that of an early partial, generally the II<sup>nd</sup> or III<sup>rd</sup> against a Primary. Thus, in *d* against *r*<sup>1</sup> the "beating" is that of the II<sup>nd</sup> partial of *d* (or *d*<sup>1</sup>) against the *r*<sup>1</sup>, and in *d* against *r*<sup>2</sup> the beating is that of the IV<sup>th</sup> partial of *d* (or *d*<sup>2</sup>) against *r*<sup>2</sup>, and these partials of *d* might have remained unheard, while *d* alone was sounded, but they come out with unmistakeable roughness when they find a tone against which to dissonate.



## PRIMARY TONES WITH THEIR PARTIALS ABOVE.

m <sup>3</sup>	m <sup>3</sup>	m <sup>3</sup>	m <sup>3</sup>	ma <sup>3</sup>		m <sup>3</sup>	re <sup>3</sup>
r <sup>3</sup>	r <sup>3</sup>	r <sup>3</sup>	r <sup>3</sup>		r <sup>3</sup>	de <sup>3</sup>	
d <sup>3</sup>	d <sup>3</sup>	d <sup>3</sup>		d <sup>3</sup>			
t <sup>2</sup>	ta <sup>12</sup>		t <sup>2</sup>		t <sup>2</sup>		t <sup>2</sup>
l <sup>2</sup>		l <sup>2</sup>	se <sup>2</sup>	l <sup>2</sup>		l <sup>2</sup>	
s <sup>2</sup>	s <sup>2</sup>	fe <sup>2</sup>		s <sup>2</sup>	s <sup>2</sup>		fe <sup>2</sup>
f <sup>2</sup>			m <sup>2</sup>	f <sup>2</sup>		m <sup>2</sup>	
m <sup>2</sup>	m <sup>2</sup>				r <sup>2</sup>		
r <sup>2</sup>		r <sup>2</sup>					
d <sup>2</sup>	d <sup>2</sup>			d <sup>2</sup>			
t <sup>1</sup>			t <sup>1</sup>				t <sup>1</sup>
l <sup>1</sup>		l <sup>1</sup>				l <sup>1</sup>	
s <sup>1</sup>	s <sup>1</sup>				s <sup>1</sup>		
f <sup>1</sup>			m <sup>1</sup>	f <sup>1</sup>			
m <sup>1</sup>							
r <sup>1</sup>		r <sup>1</sup>					
d <sup>1</sup>	d <sup>1</sup>						
t							t
l						l	
s					s		
f				f			
m			m				
r		r					
d	d						



169b. *Illustrations.*—The partials are of importance according to their loudness. This differs to some extent in different instruments, but it should be remembered 1st, that the *early* partials are very much louder than the others, and, 2nd, that the partials of a low tone (as of the Bass) are louder than those of a high tone, because low tones are generally louder than high ones, and are, from their position, more likely to throw up interfering partials among the higher tones. Even a major third very low down in pitch, and on an instrument with strong partials, like the Harmonium, has a decided roughness, because the IIIrd partial of its upper tone dissonates against the IVth of its lower tone, while if a major third is struck in the higher part of the instrument, the IIIrd and IVth partials are so light as not to be heard, and even in the

middle part of the instrument they are not sufficiently strong to interfere with the “sweetness” of the interval. In the interval of a fourth, the partial dissonance comes out so strongly, that it is heard even when the fourth is taken in the middle range of pitch, and is much more marked when the fourth is between the bass and tenor. This dissonance is one of II against III. These, and many other cases of partial dissonance, may be easily traced on the diagram, p. 283.

We know that the dissonance in these cases is not between the principal tones, but is caused by the partials, because in dull-toned instruments (like the flute and stopped organ pipe) with very slight partials, or without any, secondary and tertiary dissonance is scarcely distinguishable, while the rough beating of primary dissonance is well heard.

170. *The Imperfect Fifth and Pluperfect Fourth.*—The dissonance of f against t (the Fourth against the Seventh of the scale), whether the t is above the f or the f above the t, is a very peculiar and piquant one. This partly arises from the contrary tendency of the two tones, the one moving upward, the other downward. But it is chiefly caused by the “partial dissonance.” When the two tones stand as closely together as they can, the dissonance is that of Partial II against Partial III. If one of them is moved an Octave, the dissonance is that of III against I—a partial against a primary. The dissonance of se against r (the Sharp Seventh against the Fourth) in the Minor Mode corresponds with that of t against f in the Major Mode. Although other intervals have partial dissonance besides these of the Pluperfect Fourth (or Tritone, see above, pp. 9, 11), and Imperfect Fifth, these intervals stand apart, both because of the mental effect of their tones, and because their partial dissonance is that of a little step, and therefore more effective. We, therefore, rank these intervals among the Dissonances, along with the Seconds, Sevenths, Ninths, Fourteenths, and Sixteenths.

171. *Percussion, its Dissonating and Resisting Tones.*—When a dissonance is introduced into an otherwise consonant chord, that tone of the two which forms part of the consonant chord, we call the *Resisting-tone*, and the other the *Dissonating-tone*, or we may call the one the Chord tone, and the other the Foreign tone. The percussion is the *stroke* or beating of the dissonating-tone against the resisting-tone.

172. *Resolution.*—Dissonance excites a sense of dissatisfaction, and a desire for something better. Dissonance suggests Motion, and Consonance Rest. Therefore, every “dissonating tone” must move onward to a consonance. In token of sub-

mission it nearly always moves *downward*, and to show its connection with the dissonance it moves only one step. This movement of a dissonating tone into consonance is called its *Resolution*.

172b. *Which should Resolve?*—When we hear two dissonant tones together, apart from anything going before or coming after, and apart from any chord to which they might belong, there is nothing to tell us which is the dissonating tone, or how it should be resolved. When, however, an examiner asks us to resolve the dissonance *d* with *r* above, we suppose he is thinking of the discord <sup>4</sup>S, in which *d* is the dissonance, and we make the resolution *t*, with *r* above it. When he asks us to resolve *s*, with *f* above, we suppose he is thinking of <sup>7</sup>S, and we make the resolution *d* with *m* above it. When he asks us to resolve *t*, with *f* above it, we suppose he is thinking of <sup>7</sup>S or T, and make the resolution *d* with *m* above.

172c. *Delayed Resolution*.—The resolution of a dissonance is commonly *immediate* within the same chord, or on the

next chord. But it is sometimes delayed, the dissonance being carried on through a chord or two as a consonance, and then finding its habitual resolution on the chord which follows. See below, Ex. 149.

172d. *Transferred Resolution*.—When a dissonance is struck on the strong pulse, it is sometimes struck again on the weak pulse, but in another part, and the resolution occurs in this last part, not in that in which the dissonance first appeared. This we call Transferred Resolution. See especially Dominant Seventh, Ex. 209

172e. *Interrupted Resolution*.—Occasionally another tone of the same chord intervenes between a Dissonance and its Resolution. This "interruption" generally occurs on the less noticed weak pulse. See "How to Observe Harmony," il. 204.

173. **Preparation.**—A dissonating tone meets the ear with less surprise when it is simply carried over from a previous chord in which it has been consonant. This is called its *Preparation*. It might be called its Apology. Another apology for a dissonating tone, though not so acceptable to the ear, is that it seems to come down from the tone above, which has appeared in the previous chord as a consonance. The one sort of preparation we call Horizontal, the other Oblique. A dissonance which enters the chord without (or with only oblique) preparation should seldom be Primary, and should be otherwise of a good quality.

173b. *Analysis*.—In writing Harmony Analysis, we place a small letter *h* under the chord name when we wish to indicate that a full-pulse dissonance is horizontally

prepared, and a small letter *o* when we wish to show that it is obliquely prepared. An unprepared dissonance is marked *u*.

174. **The Bonding Power of Dissonance.**—A dissonance attracts the attention of the ear, and the "path of a dissonance," like the path of a comet, is instinctively noticed. Hence it is that a dissonance acts like a bond between chords. This is felt when two chords are bonded by Percussion and Resolution, but much more so when three chords are bonded by the clearly-marked path of Preparation, Percussion, and Resolution. See below, Dominant Seventh, p. 286, and Seventh on the Supertonic, p. 300.

175. **Place of the Dissonance.**—A dissonance may intrude itself into a consonant chord close under the Root, or the octave of the Root, in which case it is called a Seventh; close under the Third, or the octave of the Third, in which case it is called a Second or a Ninth; or close under the Fifth, or the octave of the Fifth, in which case it is called a Fourth. Of other dissonances we need not speak here. The Sevenths and Fourths are chiefly used because they have firmer resisting tones. But a more important question in the placing of a dissonance is, "What resolution can it get?" And those dissonances are preferred (that is, most used) which obtain a resolution on the Tonic or on the Dominant. See this subject fully treated in "How to Observe," pp. 90 to 95. See also below, p. 325.

176. **The Dominant Seventh.**—The best dissonance—that which has the best resisting tone, the Root, and that which has the best resolution, the Tonic chord—is the Seventh on the Dominant; that is, **f** against **s** in the Major Mode, and **r** against **m** in the Minor Mode. At present we shall speak only of the Major Mode, in which this chord is called seven-soh, and marked <sup>7</sup>S. Much piquancy is added to this chord by the "partial dissonance" of **t** against **f** in the Major Mode, and **se** against **r** in the Minor Mode. Notwithstanding this added dissonance, its good resisting tone and its good resolution make this the most freely used of all the discords. The dissonance has commonly only the Oblique preparation, and very frequently no preparation at all. In Ex. 4 there are two cases of this chord. First, it appears in its commonest form, obliquely prepared and on a weak pulse; and second, it appears unprepared and on a strong pulse.

177. **Progression of the Dominant Seventh.**—The resolution of this chord is like that of the Dominant (above, p. 279); but as the dissonating **f** is obliged to resolve itself on **m**, and we wish to avoid a double Third, the **r** must not rise to **m**. It must either fall to **d** or be omitted. The chord <sup>7</sup>Sc allows its **f**, instead of resolving on **m**, to ascend to **s**, when the **r** in the bass rises to **m**. When this is done, it is intended to avoid the doubling of the **m** in the next chord. See "Construction Exercises," p. 16. Let it be noted that in a progression of the Dominant to the Tonic, unless other circumstances decide the case, there is nothing to prove that the first chord is not a Tonic and the second a Subdominant,—that the progression **S** to **D** may not be translated as **D** to **F**; but in a progression of the Dominant *Seventh* to the Tonic there can be no "ambiguity of key," because the Dominant Seventh contains either the Tritone or the Diminished Fifth—intervals of which only *one* exists in each scale. See above, p. 7, par. 11.

178. **The Tonic Cadence.**—The progression of the Dominant or the Dominant Seventh to the Tonic chord gives a sense of completeness and conclusiveness to the ear, which makes it suitable for the close of what may be called a musical line. This progression is so conclusive that it is seldom employed in its strongest form (that is, with the Roots of both chords in the Bass) anywhere else but in a cadence. We call this cadence "Perfect" when *d* itself is in the Bass of the *D* chord, but it does not produce so conclusive an effect on the ear when *m* or *s* instead of *d* are in the highest part of this chord. We then call the cadence an "open" one. [On the whole subject of cadences, see Book III, above, p. 92, and "Musical Statics," p. 83.]

EX. 4. KEY D.

{ :d'   s   f   m   d   f   f   m	
{ :m   m   r   d   d   t <sub>1</sub>   t <sub>1</sub>   d	
{ :s   s   t   d'   m   r   s   s	
{ :d   d   s <sub>1</sub>   d   d   s <sub>1</sub>   s <sub>1</sub>   d	
D1,6 <sup>7</sup> S1    D2,5 <sup>7</sup> S1 <sup>7</sup> S5	

179. **Approach to Tonic Cadence.**—The sense of conclusiveness in the Tonic Cadence is very much increased if the Subdominant chord is used in the approach to it. There is no "bond" between the chords of Subdominant and Dominant,—that is, *F* and *S* in the Major Mode, *R* and <sup>se</sup>*M* in the Minor Mode. But in the close of a line it is important that the whole key should be felt by the ear, and in this case the chord of the Underfifth often comes in close contact with that of the Overfifth in their approach to the Tonic. The Subdominant and Dominant thus come, like two subordinate rulers from opposite parts of the Empire, to do homage to their sovereign. See Ex. 5.

EX. 5. KEY D.

{ :m   f   r   m   s   l   t   d'	
{ :d   d   t <sub>1</sub>   d   m   f   f   m	
{ :s   l   s   s   d'   d'   s   s	
{ :d   f <sub>1</sub>   s <sub>1</sub>   d   d   f   s   d	
	<sup>7</sup> S

179b. **Broken Chords.**—In music for instruments, especially those which are struck or plucked like the pianoforte, harp, &c., which make up by their rapidity for their want of fulness of tone, the chords, instead of having their tones straight one above the other, are *broken* and distributed over a whole measure or part of a measure. See above, p. 115. In analysing the harmony of such chords the distributed tones—the pieces of the

broken chord—should be pushed together against the beginning of the measure or half measure. Thus, in Ex. 6, the chord of the first measure is *D*, and the second and fourth pulses are *not D<sub>b</sub>*, because the ear in this rapid music still feels the Root of the chord which has just been struck. In Ex. 7, for the same reason, the chord <sup>7</sup>*S<sub>e</sub>* and not *S<sub>b</sub>* will be heard in the third pulse of the second measure. Ex. 6 shows what is called the Rhythmical

Chordal style; Ex. 7, the Arpeggio. Notice in the last how the first pulses of each measure seem to make the melody

of the accompaniment  $m_1 f_1 m_1$ , the third pulses  $d t_1 d$ , and the second pulses continue the  $s_1$ .

Ex. 6. KEY G.

d : d	m : s	f : f	m : —
.d : d .d   .d : d .d	.t <sub>1</sub> : t <sub>1</sub> .t <sub>1</sub>   d : —		
.s <sub>1</sub> : s <sub>1</sub> .s <sub>1</sub>   .s <sub>1</sub> : s <sub>1</sub> .s <sub>1</sub>	.s <sub>1</sub> : s <sub>1</sub> .s <sub>1</sub>   s <sub>1</sub> : —		
.m <sub>1</sub> : m <sub>1</sub> .m <sub>1</sub>   .m <sub>1</sub> : m <sub>1</sub> .m <sub>1</sub>	.r <sub>1</sub> : r <sub>1</sub> .r <sub>1</sub>   m <sub>1</sub> : —		
d <sub>1</sub> :	d <sub>1</sub> :	s <sub>1</sub> : s <sub>2</sub>	d <sub>1</sub> : —



Ex. 7. KEY D.

Voice.

m : s	m : r	f : f	r : d	— :
m <sub>1</sub> : s <sub>1</sub>	d : f <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>	t <sub>1</sub> : m <sub>1</sub>	s <sub>1</sub> : d
d : — :	s <sub>1</sub> : — :	d : — :		



### THIRD STEP.

#### POSITIONS OF CHORDS. EFFECTS OF POSITIONS. APOLOGIES FOR INVERTED POSITIONS.

190. **Positions of Chords.**—Very much of the effect of a chord depends upon the tone which is placed in the Bass, partly because the Bass is, next to the highest part, the most important part in a tune, and partly for other reasons which Philosophy explains to us. When the Root is in the Bass we say the chord is in its *a* position, which we indicate (when necessary) thus, *Da* or *Fa* or *Sa*. When the Third is in the Bass, we say the chord is in its *b* position, which we indicate thus, *Db*, *Fb*, *Sb*. When the Fifth is in the Bass, we say that the chord is in its *c* position, which we indicate thus, *Dc*, *Fc*, *Sc*. When the dissonating Seventh is in the Bass we, in the same way, mark the chord as in the *d* position, and when any other dissonance is in the Bass, as in the *e* position. When a chord name is not followed by either of these letters, the chord is understood to be in the *a* position. The “normal state” (above, p. 276) is a *close a* position. In Exs. 8 and 9 we have cases of *Dc*, *Db*, and *Fb*.

180b. *Inversions.*—The positions *b*, *c*, and *d* are sometimes called *Inversions*. Thus, *b* would be the first inversion, *c* the

second, and *d* the third. For the use of the word “position,” see below,” p. 291.

181. **Effect of Positions.**—In Major chords the *a* position is acknowledged to be by far the most effective. In its closest form it is composed of two sweet Thirds and one binding Fifth.

It is clear, strong, and full. The *b* position is not so "sonorous." In its closest form it has only one sweet Third and a *negative* Fourth. The *c* position is decidedly unsonorous. In its closest form it has the negative Fourth starting from the Bass itself.

181*b*. *Statics*.—It may be seen from the diagram, p. 283, that when *d* is in the Bass of the D chord (and we take this as an example of the *a* position of other Major chords) its first six partials can do nothing but fall in with the higher tones of the chord and strengthen them; that when *m* is in the Bass, its third partial would dissonate against *d* in the second octave above it, and its fifth partial against *s* in the third octave; and that when *s* is in the Bass, its third partial

would dissonate against both *d* and *m* in the second octave above, and its fifth partial strongly against *d* in the third octave. Moreover, this *c* position often has a Fourth between Bass and Tenor, which produces other partial dissonance (see above, p. 283). For other reasons which lead composers to use the *b* and *c* positions *only where there is some special excuse for them*, see "Musical Statics," pp. 18, 39, 45, 47.

182. **Apologies for the *c* Position.**—The commonest use of the *c* position in Major chords is that of D*c* in the approach to Tonic Cadences. It has the apology that it allows the Bass to move smoothly into the Dominant chord, that it prepares the ear, by its Bass tone, for that Dominant, and that it is often employed between the Subdominant and the Dominant as an implied bond. But so much like a dissonance is this felt to be that its *d* is often prepared and resolved. From D*c* the Bass tone *s* generally moves thus | *s* : *s* but it sometimes moves thus | *s* : *f* and it *can* move thus | *s* : *l*. The *c* position is also much used in the chord of S or <sup>7</sup>S, giving *r* in the Bass when the Bass moves *m r d* or *d r m*, and in the chord of F, giving *d* in the Bass, when the Bass moves *d d d*.

This sense of dissonance in the *c* position leads composers to give its Bass tone a sort of "resolution," either by its *continuance* or by its *moving stepwise* into the next chord. The Bass never *leaps* from a *c* position except to another tone of the same chord. Two consecutive *c* positions sound very harshly to the ear. Hence it is that a *c* position cannot be approached by another *c* position. It can be approached *stepwise* from the *a* and *b* positions of another chord, and *by leap* from the *a* and *b* positions of *its own* chord, and from the *a* position of another chord.

183. **Reasons for *b* Positions.**—The *b* position is not nearly so unsonorous as the *c* position, and is freely used whenever it can help to make a smoother Bass, and especially when it promotes Contrary Motion with any of the other parts. [For Contrary Motion, see Book III, above, p. 97.] It has not the restrictions which attach to the *c* position, and two or more *b* positions are frequently heard consecutively.

1835. *Fundamental Bass*.—Some of the old teachers required their pupils to write underneath the proper sounding Bass, which might be in the *b*, *c*, or *d* positions, a distinct stave with the "Root" of each chord. This was called a Fundamental Bass. The words "Fundamental Chord" are sometimes used for a chord in the *a* position.

1836. *Figured Basses*.—The old plan of indicating the chords without writing them in full was that of placing figures over or under the Bass part. The chord to be indicated was first placed in its closest position, and then the intervals of each tone, beginning with the highest, were counted from the Bass. In reading the result we read *downwards*.

The *a* position in its closest form has one tone a Fifth from the Bass, another a Third from the Bass, and this would be called the "chord of 5, 3, which would be written as in Exs. 8 and 9. Except for some special reasons, however (see question 39 at close) the 5,3 is not written in full; the 3 being sufficient (as in Exs. 8 and 9), and it is quite usual to *omit* the figures (as in Exs. 10 and 11) just as we commonly omit the letter *a* in indicating the *a* position.

The *b* position in its closest form has its highest tone a Sixth from the Bass, and its next a Third. It is, therefore, called the "chord of 6, 3," abbreviated "6." (See Exs. 8, 9, 11).

In the same way the *c* position in its closest form has its highest tone a Sixth from the Bass, and its next a Fourth. It is called the "chord of "6,4,—the 6 being placed above and the 4 below. (See Ex. 8.)

On the same plan (that is, counting from the Bass, and using for abbreviation only the characteristic figures) a discord of the Seventh in the *a* position would be called "8, 7, 5, 3," abbreviated "7;" the same in the *b* position, "6, 5, 3," abbreviated "6, 5;" the same in the *c* position "6, 4, 3," abbreviated "4, 3;" and the same in the *d* position "6, 4, 2," abbreviated "4, 2."

A discord of the Fourth in the *a* position would be called the "chord of 5, 4," abbreviated "4;" the same in the *c* position "7, 4," without abbreviation; the same in the *e* position "5, 2." The Third is omitted in these discords, so that there is no *b* position. For the figuring of the doubled dissonances, and other particulars, see Ques. 42, 46, 48, 57, 58, 60, and 71.

Those who may wish to play from old scores, like many of Purcell's, in which the harmony is indicated only by means of figured Basses, should learn this system of notation. It also still lingers in some of the Government and University Examinations, but it is being gradually abandoned by the best teachers of Germany and England as an *instrument for teaching Harmony*. Weber, Schneider, Richter, and others, adopt plans similar to our own, and Professor Macfarren sometimes uses, and always recommends, the *a*, *b*, *c* to indicate positions or inversions. The chief defect of the figured Basses, for teaching purposes, is that they do not promptly and directly indicate the *key relation of their chord*, which, especially in modern Harmony, is the most important of its qualities. Thus, for example, a chord of 6, 4 may be on the Tonic, when (as will be seen above) it commonly has one apology; or on the Dominant, when it has another; or on the Subdominant, where its habits are again different. It is true that the chord relation may be *found out* by studying the Bass note, and looking before and after, but what we want for teaching purposes is a *clear and direct indication of the principal thing*. Hence it is that our Tonic Sol-fa students, when they go in for examinations in which the figured Basses are employed, always take a high place. They find that they possess an immense advantage in having had the use, while they were going through the process of learning to understand Harmony and think about it, of a clear and definite notation. This notation still remains *their thinking instrument*, and enables them to handle figured Basses or any other complex and inefficient notation of Harmony which may come in their way.

184. *Crowning of Chords*.—The effect of a chord depends much upon the tone which is in the highest part. Next in importance to the question, "Which tone is in the Bass?" comes the question, "Which tone is in the air?" When the Root is in the highest part, we say that the chord has its first crowning, which we indicate thus  $D^1$ ,  $R^1$ , &c., and call D-first, R-first, &c. When the Third is in the highest part, we say that the chord has its third crowning, which we indicate thus  $D^3$ ,  $R^3$ , &c., and call D-third, R-third, &c. When the Fifth is in the highest part,



we say that the chord has its fifth crowning, which we indicate thus D<sup>5</sup>, R<sup>5</sup>, &c., and call D-fifth, R-fifth, &c. These distinctions are especially valuable when we come to study the closes of musical lines.

184b. *The Word "Position."*—In some books the word "position" is used to indicate what tone is at the top or "crowning" of the chord, while in others it is used, as we use it, to indicate what tone is at the bottom. We preferred this latter use of the word, because we required a set of names and signs which would include the first position as well as the inversions. Dr. Day and Dr. Macfarren, without knowing of our nomenclature, adopted the same plan. Dr. Hullah uses the term "position" in the sense in which we use the word "distribution."

Ex. 8. KEY F.

s	:f	m	:r	d	:—
d	:d	d	:t	d	:—
s	:l	s	:f	m	:—
m	:f.	s	:s	d	:—

D<sup>b</sup> D<sup>c</sup> S

6 3 5 3 6 4 7 3

Ex. 9. KEY G.

d : d	t <sub>1</sub> : —	
s <sub>1</sub> : f <sub>1</sub>	s <sub>1</sub> : —	
m : f	r : —	
d : l <sub>1</sub>	s <sub>1</sub> : —	

F<sup>b</sup>

Ex. 10. KEY G.

d : d	t <sub>1</sub> : —	
s <sub>1</sub> : l <sub>1</sub>	s <sub>1</sub> : —	
m : f	r : —	
d : f <sub>1</sub>	s <sub>1</sub> : —	

Ex. 11. KEY G.

{	m	f	:f	r	
	d	d	:d	t <sub>1</sub>	
	s	f	:l	s	
	d	l <sub>1</sub>	:f <sub>1</sub>	s <sub>1</sub>	

F<sub>b</sub>

FOURTH STEP.

THE CADENCE ON THE DOMINANT. APPROACHES TO THE TONIC  
AND DOMINANT CADENCES. WEAK-PULSE CADENCES. CONSECUTIVE  
FIFTHS AND OCTAVES. ILL-APPROACHED FIFTHS AND OCTAVES.  
FALSE-RELATION.

185. **Cadence on the Dominant.**—The progression of Tonic to Dominant in the close of a line brings together the two chief chords of the mode, and so asserts the key, but places the “chord of motion” where the Tonic cadence placed the “chord of rest.” It forms, therefore, a cadence of expectancy, and is very useful as a contrasting cadence with that on the Tonic. The “perfect S cadence” is sometimes entered by D $\flat$  instead of D.

186. **Approaches to the Tonic and Dominant Cadences.**—The composer looks beforehand, and always plans for his cadence, or we may say that having fixed his cadence, he looks back and

sees how it may be approached. The cadence being that part of the music on which the ear naturally rests, is very smoothly and carefully approached, especially in the motion of the Bass.

In approaching the Tonic cadence, F and Dc enables us to have the Bass :f |s :s |d—Db permits |m :f |s :s |d, or :m |f :s |d, and the use of <sup>7</sup>Sc enables us to have the Bass |d :r |m :f |s :s |d. The chord Fb gives us the Bass :l |s :s |d.

In approaching the Cadence on the Dominant, Sb or <sup>7</sup>Sb gives us the Bass |t :d |s, Db supplies us with |d :m |s, this with Sc or <sup>7</sup>Sc gives us :m |r :d |s. The chord Fb gives us |l :d |s.

**187. Weak-pulse Cadences.**—These are cadences in which the last chord is on a weak pulse. They correspond with what in poetry is called a “double rhyme.” The strong pulse just before them often has the semi-dissonant c position of the chord a Fifth below. Thus an accented Fc prepares the weak-pulse D cadence, and an accented Dc prepares the weak-pulse S cadence. Sometimes decided dissonances are struck on the strong pulse and resolved on the weak. Occasionally the weak-pulse D cadence is prepared by Sb or <sup>7</sup>Sb. The medium-pulse cadence is of the same kind as the weak-pulse cadence, only it is expanded. The chord which prepares it occupies the strong and weak pulse, and the cadence is closed on the medium pulse.

**188. Consecutive Octaves.**—It is important that the “parts” or “voices” in music should be kept separate and distinct. When two parts coalesce in a unison or octave they are in *danger* of losing their individuality. This danger is increased when *two* such octaves or unisons occur consecutively. It is, therefore, necessary, as a general rule, that no two parts should move in octaves to the next chord.

188b. The “Doubling of Parts” is nevertheless allowed by the ear in orchestral and pianoforte, and sometimes vocal compositions, when one part runs with another in octaves or unison *simply to strengthen it*, and having no pretensions to independence.

188c. More noticeable are these “Octaves,” and, therefore, worse in effect—1st, when they occur between the extreme or outer parts; 2nd, when the two parts have stepwise motion, there being no bond between the chords; and 3rd, when one of the Octaves (especially when the second of them) is on a strong pulse.

188d. Less noticeable are these “Octaves”—1st, when they are between inner parts, or between an inner and an outer part; 2nd, when the Octaves are in *contrary motion*—that is, when one occurs as

an Octave and the other as a Double Octave, or Fifteenth, especially when the chords are the Tonic with Dominant, or Subdominant, which have a strong “bond” between them; 3rd, when in slow music, one Octave is at the end of one line or section and the other at the beginning of the next.

188e. The effect is removed when any *consonance* comes between “the Octaves,” though it be only a “bye-tone” or “secondary chord.” See below, p. 306. But a dissonant stepwise “passing-tone” or “guiding-tone” (see below, p. 316) rather draws attention to the consecutives than lessens their effect; and even the interposition of a Horizontal Forestroke (see below, p. 316) only delays the effect of consecutives, does not obliterate them.

189. **Ill-approached Octaves.**—Even a single Octave or unison between any two parts has a tendency to *obliterate* the idea of separateness of parts. There should, therefore, be something in the motion of the parts to *sustain* that idea. When an Octave is approached by contrary or oblique motion, the very *difference* of motion in the two parts suggests the idea of separateness, and counteracts the "obliterating Octave." But when it is approached by similar motion, the ear is generally puzzled, and unable to follow the parts. Such an Octave is called an ill-approached Octave.

189*b*. *Exception.*—Even in similar motion, however, when the upper part moves a little step or a step, while the other takes a great leap, as a Fourth or Fifth,

the separateness of parts is still marked to the ear. A common illustration of this last case occurs in Tonic cadences where *t* goes to *d* and *s*<sub>1</sub> to *d*.

190. **Consecutive Fifths.**—The Perfect Fifth stands next to the Octave in its blending power (see above, pp. 5, 6), and, therefore, when two parts come together with only a Fifth between them there is something of the same tendency to coalescence and obliteration of parts. And to this is added a certain hardness of effect which makes it undesirable that there should be anything in the motion of the parts to attract attention to the Fifth. This effect is greatly increased when there are two Fifths consecutively. It is true that cases may be shown in classic writers where the composer introduces consecutive Fifths intentionally for some harsh effect, just as violent unprepared discords are introduced. It is also true that in pianoforte music in which the tones are not continuous, but light and quick, consecutive Fifths and Octaves are sometimes found. But as a general rule, consecutive Fifths (between two parts and in two consecutive chords) which though they blend less than the Octave, are hard and staring in their effect, are carefully avoided in all good writing.

190*b*. *Organ Stops.*—This does not prevent the use of the stops called the Principal, Twelfth and Fifteenth (which give the Octave, Octave-fifth, and Double-octave of every tone) on the organ, or corresponding arrangements in an orchestra; because these stops on the organ, or higher instruments in the band, only act as artificial harmonics or "partials,"—that is, as a means of enriching and strengthening the quality of the tone.

190*c*. *More noticeable* are these consecutive Fifths, and, therefore, worse in effect, like consecutive Octaves—1st, when they occur between the extreme or outer parts; 2nd, when the two parts have stepwise motion, there being no bond between the chords; and 3rd, when one of the Fifths (especially when the second of them) is on a strong pulse.

190*d*. *Less noticeable* are these consecutive Fifths, like consecutive Octaves—1st, when they are between inner parts, or between an inner and an outer part; 2nd, when the Fifths are in contrary motion—that is, when one occurs as a Fifth and the other as an Octave-fifth or Twelfth. This is especially the case when the chords are the Tonic with Dominant and Subdominant, that is when the progression is otherwise very good,—the chords having a strong "bond" between them; 3rd, when, in slow music, one Fifth is at the end of one line or section, and the other at the beginning of the next.

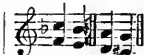
190*e*. *The effect is removed* when any *consonance* comes between "the Fifths," though it be only a "bye-tone" or "secondary-chord." See below, p. 306-7. But a dissonant stepwise "passing-tone" or

"guiding-tone" (see below, p. 316) rather draws attention to the consecutives than lessens their effect; and even the interposition of a Horizontal Forestroke (see below, p. 316) only delays the effect of consecutives, does not obliterate them.

190f. *Unequal Fifths*.—Consecutive Fifths, one of which is Perfect and the other Imperfect, are called Unequal Fifths. The Imperfect Fifth can rarely precede the Perfect Fifth, because *t*<sub>1</sub> to *f* or *se* to *r*<sub>1</sub> almost always form part of the Dominant Seventh chord, and the Seventh (*f* or *r*) in that chord must nearly always go down. The exception is in the case named above, p. 286, when the Seventh is in the progression 7<sup>Sc</sup> D<sup>b</sup> or 7<sup>se</sup> M<sup>c</sup> L<sup>b</sup>.


The Imperfect Fifth may follow the Perfect Fifth (though not between the outer or extreme parts) without offending the ear, thus—

KEY F.

{ | s : f | } or { | m : r | } 

But when the Imperfect Fifth is *not* a part of the Dominant Seventh, but Root and Fifth of the Minor *Supertonic*, it is not pleasant to hear it either preceding or following the Tonic, thus—

KEY C.

{ | m' : f' | : m' | } 

191. *Ill-approached Fifths*.—Even a single Fifth between the outer parts has a partially obliterating and manifestly hardening effect. There should, therefore, be something in the motion of the parts not only to sustain the idea of separateness of parts, but also to distract attention from the hardness of the Fifth. Contrary and oblique motion do both these things; and Fifths should always be approached by them. An approach to a Fifth by similar motion draws *attention* to the Fifth—the very thing to be avoided. Even in similar motion, however, when the top part moves a step or a little step, and the “bond” between the chords is otherwise good, these ill-approached Fifths may be allowed by the ear.

191b. *Hidden or Covered Consecutives*.—The old theorists had a notion that ill-approached Octaves and Fifths were objected to because in moving to them by similar motion the ear might imagine that it passed through a shadowy Octave or Fifth before it reached the real one. These imagined Octaves or Fifths were well called “hidden” or “covered” consecutives. Dr. Marx and other good writers abandon this theory, but allow that great care must be taken in approaching a Fifth or an Octave.

191c. *Ill-approached Fourths*.—Even a Fourth (or an Eleventh) when accented and between the outer parts is too hard and definite to be approached by similar

motion—too much like a Fifth. See “How to Observe,” p. 22.

191d. *Broken Chords and Consecutives*.—Consecutives are heard between broken chords (see above, p. 287, as well as between the unbroken chords. The progression of one arpeggio chord to the next must be closely watched, and the chords treated as though their tones were struck at the same time and not broken.

191e. *Accents and Consecutives*.—Fine ears are annoyed by consecutives between adjacent strong or medium accents. Thus in Ex. 7, if the melody of the first pulse were *s*, the consecutives between Bass and melody of the first and fourth pulses would be felt, and should be avoided.

192. *False (or Cross) Relation of Parts*.—When there are two successive tones, one of which is *altered* (that is, raised or lowered a chromatic semi-tone, see above, p. 9) from the other, they should occur in the same part. If one of these tones occurs in one part and the other in a different part, the mind is puzzled, having its attention distracted from the steady flow of a particular part by the setting up of a misleading relation with some other

part. This is called a "false" or "cross" relation. When, therefore, we have such progressions as **f fe** and **fe f** or **t ta** and **ta t** or **s se** and **se s** they must be in the same part.

192b. *Exceptions*.—It is agreed on all hands that an intermediate chord does not prevent the ill-effect on the ear of this "false-relation." But the best masters allow a great many exceptions to this rule of "false relation." Indeed it is plain that whatever makes one of both of the parts very smooth and flowing, so preventing confusion,—or whatever distracts attention, and so prevents the "false relation" being noticed, will tend to excuse such occurrences. Thus, 1st, when the "false relation" occurs between the end of one phrase and the beginning of another, the very separateness of the phrases breaks the sense of relation. 2nd, When one of the two tones is doubled in its own chord, and has in one case the proper progression of "the two tones in the same part," the true relation covers the false. 3rd, When one of the parts moves stepwise, and especially when it approaches the last chord by the smooth little step (as *f m*, *l se*, *s fe*), this smooth connectedness of one part prevents its being confused with another, even by "false relation." 4th, When the second of the two tones forms the entry of a new voice (thus acting as a distraction) the "false relation" is less disagreeable. 5th, When the second of the two tones is a dissonance, this distraction of dissonance is sometimes allowed as an excuse. The student may analyse the cases given by Macfarren, Richter, Stainer and Saroni.

Ex. 12. KEY G.

$\begin{array}{|c|c|c|c|} \hline \hat{d} : s : m & r : - & \hat{d} : l : f & m : r \\ \hline d : r : d & t_1 : - & d : d : d & d : t_1 \\ \hline m : r : s & s : - & m : f : l & s : f \\ \hline d : t_1 : d & s_1 : - & j : f_1 : f_1 & s_1 : s_1 \\ \hline \end{array}$

$\begin{array}{cc} Sb & Dc \text{ } ^bS \end{array}$

6 7 4

EX. 13. KEY G.

$\begin{array}{|c|c|c|c|} \hline m : - . m & s : - . f & m : - . d & r : - - \\ \hline . s_1 : d_1 & . s_1 : r_1 & . m_1 : s_1 & . s_1 : t_1 : r_1 \\ \hline \end{array}$

$\begin{array}{|c|c|c|c|} \hline : m & : r & : m & : r \\ \hline d : d & t_1 : t_1 & d : d & s : t_1 \\ \hline d_1 : s_1 & t_2 : s_1 & d_1 : s_1 & s_1 : s_1 \\ \hline \end{array}$

FIFTH STEP.

IMPERFECT TONIC CADENCES.    PLAGAL CADENCES.    IMPERFECT  
DOMINANT CADENCES.    SUBDOMINANT CADENCES.

193. **Imperfect Tonic Cadences.**—When in a Tonic cadence the Tonic chord is approached in the Bass stepwise, or is itself taken in the *b* position, thus : *r* | *d*, : *t*<sub>1</sub> | *d*, : *f* | *m*, : *r* | *m*, we call the cadence imperfect. In analysis we mark all cadences in which the Bass tone is approached stepwise by a dot placed over the chord name—*Đ Đb*, *Š Šb*, &c.

193b. *Perfect and Imperfect.*—These words are very variously used in relation to cadences. For the use of our own pupils we have endeavoured to affix a definite meaning to them. But they should bear in mind that while the cadence in which the Dominant moves to the Tonic (having its Root both in Air

and Bass) is commonly called the Perfect cadence, the cadence on the Dominant is often called "the Imperfect cadence," and sometimes "the half-close." They should also remember that many other "closes of lines" which we call cadences, would be called by some theorists "avoided cadences." See above, p. 79, par. 66c.

EX. 14. KEY C.	EX. 15. KEY F.	EX. 16. KEY C.	EX. 17. KEY C.
$\begin{Bmatrix} :t & d^1 & :- \\ :f & m & :- \\ :s & s & :- \\ :r & d & :- \end{Bmatrix}$ <sup>Sc</sup>	$\begin{Bmatrix} :s & m & :- \\ :r & d & :- \\ :s & s & :- \\ :t & d & :- \end{Bmatrix}$ <sup>Sb</sup>	$\begin{Bmatrix} :r^1 & d^1 & :- \\ :s & s & :- \\ :t & d^1 & :- \\ :f & m & :- \end{Bmatrix}$ <sup>Sd</sup>	$\begin{Bmatrix} :r^1 & d^1 & :- \\ :s & s & :- \\ :t & d^1 & :- \\ :r & m & :- \end{Bmatrix}$ <sup>Sc</sup> <sup>D<sup>b</sup></sup>
4 3	6	4 2	6 4

194. **Plagal Cadences.**—When in a cadence on the Tonic, the Tonic chord is preceded by the Subdominant instead of the Dominant, that cadence is called a Plagal cadence. This cadence is always more effective in its solemnity when the chord of the Dominant or Dominant Seventh (establishing the key) has occurred just before it.

EX. 18. KEY G.	
$\begin{Bmatrix} m : r &   d : d &   f : f &   m : - \\ d : t_1 &   d : d & d : d &   d : - \\ s : f &   m : m & l : l &   s : - \\ d : s_1 &   l_1 : d & f_1 : f_1 &   d : - \end{Bmatrix}$	

195. **Imperfect Dominant Cadences.**—When in a Dominant cadence the Dominant chord is approached in the Bass stepwise or is itself taken in the *b* position, thus : *l* | *s*, : *f* | *s*, : *d* | *t*, : *l* | *t*, we call the cadence imperfect. In all these cases, except that of : *d* | *t*, the Dominant chord will be entered, not from the Tonic, but from some other chord, such as F, F<sup>b</sup>, R<sup>b</sup>, and L.

EX. 19. KEY G.	EX. 20. KEY F.	EX. 21. KEY G.	EX. 22. KEY G.
$\begin{Bmatrix} :d &   t_1 & :- \\ :f_1 &   s_1 & :- \\ :f &   r & :- \\ :l_1 &   s_1 & :- \end{Bmatrix}$	$\begin{Bmatrix} :f &   r & :- \\ :d &   t_1 & :- \\ :l &   s & :- \\ :f_1 &   s_1 & :- \end{Bmatrix}$	$\begin{Bmatrix} :d &   r & :- \\ :s_1 &   s_1 & :- \\ :m &   r & :- \\ :d &   t_1 & :- \end{Bmatrix}$	$\begin{Bmatrix} :f &   r & :- \\ :f_1 &   s_1 & :- \\ :d &   r & :- \\ :l_1 &   t_1 & :- \end{Bmatrix}$

196. **Subdominant Cadences.**—The Cadence moving from Tonic to Subdominant is called the Subdominant cadence. It does not well decide the key, and is only used in subordinate cadence-places. This cadence allows the Bases :d |f, :d |l, 'm |l, :s |f, and :m |f.

EX. 23. KEY D.

EX. 24. KEY F.

EX. 25. KEY G.

EX. 26. KEY F.

EX. 27. KEY F.

:s   f :—    :m   d :—    :s   l :—    :d   f :—	:s   f :—    :d   d :—    :m   f :—    :d   l :—	:s   f :—    :s <sub>1</sub>   d :—    :d   d :—    :m <sub>1</sub>   l :—	:s   l :—    :d   d :—    :m   f :—    :s <sub>1</sub>   f :—	:s   l :—    :d   d :—    :s   f :—    :m <sub>1</sub>   f :—
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The musical notation shows five examples of subdominant cadences. Each example has a treble staff and a bass staff. The chords are represented by letters (s, m, d, l) and the bass line has a single note. The keys are D, F, G, F, and F respectively.

197. **The Putting-together of Chords.**—Most students of this book will be content if, when they see and hear a chord, they can give it its name and remember it. It is a book of Chord-Naming rather than of Harmony Analysis or Composition. But many students will desire to notice the manner in which the chords succeed one another, and the manner in which the “parts” are made to flow. In public examinations also, students are sometimes required to put chords together—to work little composition exercises—in order to show that they know the nature of the chords themselves. We, therefore, give below brief hints on the putting-together of chords.

197b. *What to do.*—If “what to do” is properly attended to, “what not to do” will need very little attention.

1st. Decide the “cadence relations” you will use. See above, pp. 94 to 96. And in harmonizing each section work up towards the chosen cadence. In other words, work back from that cadence, making sure all the approaches to it.

2nd. In your early attempts decide the melody of the outer parts (Soprano and Bass) before attending to the inner parts. In doing this you will also decide the chords to be used. These decisions must be subject to alteration afterwards if the inner parts require it.

3rd. In choosing your chords prefer always the Tonic, the Dominant or the Subdominant, because these are the three great chords of the key, which in modern music must always be clearly impressed on the mind.

4th. To promote smoothness in the Bass use, in moderation, the *b* and *c* positions of the three principal chords (see above, p. 289), and for convenience in this and the other parts, use what we shall presently call the “substitutional” chords.

5th. Obey the rules of doubling and omission on p. 278.

\* 6th. Obey “fixed progressions,” such as that of the Dominant and the Dominant Seventh chords (above, p. 286), that of the Bass in *c* positions (above, p. 289), and that of all dissonances and chromatic resolutions. See below, pp. 325, 344.

7th. Bond your chords, and if possible in the same part. See above, p. 279.

8th. Keep your parts quiet, that is, as a general rule, let them move to the nearest tone in the next chord. Next to the “bond” this stepwise motion of the parts is the most powerful means of making the ear feel the connection of the chords.

9th. When for the sake of strength one or two of the parts leap in bold intervals, it is all the more necessary that the other parts should hold on the same tone or move stepwise.

10th. In arranging the relative motion of your parts if two move in similar motion, let the others have contrary or oblique motion or both. This gives a welcome variety, and keeps the parts distinct.

11th. Let your chords be well distributed for the voices. See above, p. 277.

12th. Give to the melody of each "voice" variety of pitch, always well within its own range. This will relieve both voice and ear. In order to do this the young composer will have to learn "where he is" both in absolute pitch and in compass of voice. He will have to apply his Sol-fa syllables mentally to the scale on p. 22, above. He will thus gradually and very soon come to have this scale printed on his mind's eye. His knowledge of the registers of his own voice will help him to remember pitch.

13th. In approaching transition, choose your "transmutation chord" carefully. See below, p. 309.

14th. In making your "responses" (see above, p. 99) take care that period answers to period rather than merely section to section.

197c. *What to avoid.*—Some of the following negative rules are only repetitions, in another form, of the positive ones above; and others will be quite unnecessary if the above rules are carefully obeyed.

\* 15th. Avoid any strong cadence progression, like that of the Dominant Seventh in the *a* position to the Tonic *except* in a cadence. See above, p. 287.

16th. Avoid doubling the Thirds of Major chords in their *b* positions except with the apology of contrary motion. See above, p. 278.

17th. Avoid too many consecutive *b* and *c* positions (see above, p. 289), and too many consecutive Minor chords. See below, p. 299.

\* 18th. Avoid the progression *Ra* to *Da*. See below, p. 210.

\* 19th. Avoid "consecutive" and otherwise ill-approached Fifths and Octaves. See above, pp. 292, 293, 294. The young composer in order to test his work by this and the following rules should go through every part along with every other part, and see that all is right. He should first

take the two most important parts—the outer parts, generally *S.* and *B.* Then he should take the *T.* with the *B.*, and the *C.* with the *B.*; after that, the *C.* with the *S.* and the *T.* with the *S.*; and lastly, the two inner parts together. The process will at first seem tedious to him, but he will soon pass through it quickly, and it will help to form the invaluable habit of noticing the relation of parts to each other. A somewhat quicker plan is to put a pencil mark against the Fifth of each chord in succession, and then if two successive pencil marks are found in the same "part," the student looks out for consecutive Fifths. And again to go through the chords noticing the doubled notes, marking (with a different pencil mark) the higher (or if you prefer it, the lower) of the two, and when two such pencil marks are found successively in the same "part," the student looks out for consecutive Octaves. The commonest danger of consecutive Fifths is when the Root of a chord is a step above or below that of the preceding chord, as in the progressions *Fa* to *Sa*, *Rb* to *Dc*, or *Da* to *Ra*. The student will, therefore, watch for these cases.

\* 20th. Avoid leaping from the *c* position. See above, p. 289.

21st. Avoid Thirds from the Bass, especially when low in pitch. See above, p. 277.

22nd. Avoid unmelodic progressions. See above, p. 8.

\* 23rd. Avoid false relation. See above, p. 294.

\* 24th. Avoid carrying the parts out of range for the voice or instrument intended. You may as well not write music at all, as write music that cannot be easily sung or played.

25th. Avoid the crossing or interlacing of parts, except for special effect, and where the crossing can be managed without confusing the two parts. With the same view of keeping the parts distinct, it is important not to write a note in one part which is *higher* than the previous note of a higher part, or *lower* than the previous note of a lower part. Thus, if the Contralto has *f* while the previous Soprano has *m*, or if the Tenor has *h* when the previous Bass has *d*, there will be a confusion of parts.

Note that some of the above rules are more imperative than others. Thus, for example, Nos. 6, 15, 16, 18, 19, 20, 23, 24, must be obeyed absolutely, and Nos. 7, 8, 9, 10, 11, 12, 17, 21, 25, must sometimes give way to them.



## SIXTH STEP.

MINOR CHORDS: THEIR SUBSTITUTIONAL CHARACTER. THE HABITS OF THE MINOR SUPERTONIC CHORD. THE SEVENTH ON THE SUPERTONIC. THE FOURTH ON THE DOMINANT. THE COUPLED FOURTH AND SEVENTH ON THE DOMINANT. THE SUPERTONIC CADENCE.

198. **Minor Common Chords.**—Of the common chords (see above, p. 276) those which have their Minor Thirds below are called Minor common chords, or Minor chords. There are three such chords in the common scale. One on *l*, consisting of *l, d m*; one on *m*, consisting of *m s t*; and one on *r*, consisting of *r f l*.

199. **Unsonorousness of Minor Chords.**—The Minor chord is like the Major in having in its closest form “two sweet Thirds and a binding Fifth,” but it has the less sweet of the two Thirds in the more noticeable places, and its sonorousness is not so sweet and full as that of the Major chords. There is little difference in this respect between its *a* and *b* positions, but its *c* position is so unsonorous that it is very rarely used. In all the Minor chords the Third is doubled freely, and this strengthened sweetness somewhat counterbalances the natural unsonorousness of the chord.

199*b*. **Statics.**—By referring to the diagram on p. 283, the reader will easily see that the Third of a Minor chord (say *d* in the chord of *L*) throws up a strong “third partial” against its Root in a higher Octave, and that the Root has its “fifth partial” dissonant. This makes it about on a par with the *b* position of a Major chord. The doctrine of simplicity of ratio (above, p. 276) also shows the inferiority of a Minor chord. In a Major

chord while the Root vibrates 400 times, the Third vibrates 500 times, and the Fifth 600 times; but in Minor chords, while the Root and the Fifth are the same, the Third introduces the less simple ratio of 480 vibrations. How the doctrines of “coincidences” and of “differentials” as well as of “partials” strengthen these views may be seen in “Musical Statics,” pp. 18, 39, 45 to 47.

200. **The Substitutional Use of Minor Chords.**—Except in the Minor Mode itself, the Minor chords are used, partly indeed for variety of effect, but chiefly as occasional and convenient *substitutes* for the Major chords. That is, the Tonic (*D*), the Dominant (*S*), and Subdominant (*F*), form the framework of the key which, especially in modern music, is always kept in mind. But for variety of effect and for smoothness of parts the less sonorous Minor chords are sometimes used instead of them in various places and in certain ways.

201. **The Substitutional Chord *Rah*.**—The substitutional chord most used in the Major Mode is that on the grave form of the second of the scale, which we call *Rah*. See above, p. 7. The mental effect of this chord corresponds with that of its Root, and

*Rah* has something more of seriousness in its rousing effect than *Ray*. If F is called the serious chord (see above, p. 280) R may be called the semi-serious.

Two of its tones are the same as those in the chord F, and it is often used both in its *a* and *b* positions in the places in which F would otherwise be found, especially in the approach to cadences. Moreover, when F would be followed by S, R is a very valuable substitute on account of its supplying a bond to S in the tone *r*. See above, p. 279.

201b. *Illustrations.*—If in the following cases the student will try to replace the chord F wherever he finds R, he will soon discover the reasons why R was substituted. It may be that there is a *r* in the Air which needs to be harmonized without wholly throwing away the Subdominant effect in approaching a cadence.

See above, p. 287, and Ex. 28. It may be that the mental effect of the tone *rah* is wanted in the Bass. See Ex. 30. Or it is simply a smoother Bass or other part which is required. See Ex. 29. See other examples in "How to Observe," pp. 23 to 26.

202. **The Seventh on the Supertonic.**—Next to the Dominant Seventh (see above, p. 286) the dissonance most used in modern music is the Seventh on the Supertonic. That is *d* against *r* in the Major Mode, and *l* against *t* in the Minor Mode. These dissonances are good because their percussion is against the Root of the chord, and their resolution is on the Dominant. It is very often a primary dissonance; its percussion is commonly on the strong pulse, and when it occurs on the weak pulse its resolution is delayed. See above, p. 285. It is probably for these reasons that it always has the best preparation—the horizontal.

<sup>7</sup>R is especially valuable as a substitutional chord for F because its dissonance supplies a bond between three chords. See above, p. 285. Probably on this account it is generally preferred to R wherever R would occur on the strong pulse.

202b. *Added Sixth.*—Professor Macfarren and Dr. Stainer describe R as the common chord of the Supertonic, and Richter as a "secondary triad" on the same. "R is called by Richter, as by us, the chord of the Seventh on the Supertonic. Dr. Stainer (imagining an unheard Root and Third) calls it the second inversion of the Dominant Eleventh. Dr. Macfarren calls it, when horizontally prepared and resolved on S, a chord of the Seventh, but when it is unprepared and resolves on <sup>7</sup>S or on D, he calls it the second inversion of the Dominant Eleventh. Professor Ouseley says, "Let it be assumed . . . that it is derived from two Roots, the Dominant and the Supertonic." Old writers called it the chord of the *Added Sixth*; imagining the Root to be *f* and the *r* (not the prepared and resolved *d*) to be the dissonance.

EX. 28. KEY C.

$\left\{ \begin{array}{l} :d' \\ :s \\ :d' \\ :m \end{array} \right.$	<i>r'</i> : <i>r'</i>   <i>d'</i>	
	<i>f</i> : <i>f</i>   <i>m</i>	
	<i>l</i> : <i>t</i>   <i>d'</i>	
	<i>m</i> : <i>f</i> : <i>s</i>   <i>d</i>	

D<sup>b</sup> R<sup>b</sup>                      6 6

EX. 29. KEY C.

$\left\{ \begin{array}{l} :d' \\ :m \\ :s \\ :d \end{array} \right.$	<i>d'</i> : <i>r'</i>   <i>t</i>	
	<i>s</i> : <i>f</i>   <i>r</i>	
	<i>d'</i> : <i>l</i>   <i>s</i>	
	<i>m</i> : <i>f</i>   <i>s</i>	

Ex. 30. KEY G.

{ :d	r	:f	m	
{ :l <sub>1</sub>	l <sub>1</sub>	:t <sub>1</sub>	d	
{ :f	f	:r	d	
{ :f <sub>1</sub>	r <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub>	

Ex. 31. KEY G.

{ :s	r	:f	m	
{ :d	d	:t <sub>1</sub>	d	
{ :s	l	:s	s	
{ :m <sub>1</sub>	f <sub>1</sub>	:s <sub>1</sub>	d	

Db <sup>1</sup>Rb <sup>1</sup>S D

Ex. 32. KEY Bb.

{ :d	d	:t <sub>1</sub>	d	
{ :s <sub>1</sub>	l <sub>1</sub>	:f <sub>1</sub>	m <sub>1</sub>	
{ :m	f	:r	d	
{ :m <sub>1</sub>	r <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub>	

Db <sup>1</sup>R <sup>1</sup>S.

203. **The Fourth on the Dominant.**—Next, in common usage, to the chord of the Seventh on the Dominant and that of the Seventh on the Supertonic, is the chord of the Fourth on the Dominant. That is, the dissonance of *d* against *r* in four-*S* (<sup>4</sup>*S*) in the Major Mode, and that of *l* against *t* in four-*M* (<sup>4</sup>*M*) in the Minor Mode. The Third of the chord is necessarily *omitted* in the Percussion, but it immediately re-appears in the Resolution; for <sup>4</sup>*S* resolves upon *S*. But this resolution is sometimes “delayed.” See p. 285. The chord of the Fourth on the Dominant is “self-resolved.” This chord is not so common as that of <sup>7</sup>*R*, probably because its resisting tone is the Fifth of the chord instead of the strong Root. Its percussion is very often primary and on the strong pulse. Probably for these reasons it always has the horizontal preparation.

203b. *Suspended Fourth and Dominant Eleventh.*—Dr. Macfarren calls <sup>4</sup>*S*, horizontally prepared, a Suspended Fourth. Richter also calls it “a suspension before the Third”—supposing that the *d* is “hung over” or suspended from the last chord. By suspensions are meant horizontally prepared dissonances. Dr. Stainer calls the same chord (prepared or unprepared) a chord of the Dominant Eleventh. An Eleventh is a Fourth an Octave higher, but as there is no necessity for the dissonance to stand at such a distance from the Root, we prefer to call it a Fourth.

Ex. 33. KEY F.

{ :m	r	:s	s	
{ :d	d	:t <sub>1</sub>	d	
{ :s	s	:f	m	
{ :d	s <sub>1</sub>	:s <sub>1</sub>	d	

<sup>4</sup>S

Ex. 34. KEY C.

{ .d <sup>1</sup> :d <sup>1</sup> .d <sup>1</sup>	.d <sup>1</sup> :d <sup>1</sup> .d <sup>1</sup>	.t:t.t	d <sup>1</sup> :-	
{ .s:s.s	.s:s.s	.s:s.s	s:-	
{ .m:m.m	.r:r.r	.r:r.r	m:-	
{  m :	s :	s <sub>1</sub> :	d :-	

Ex. 35. KEY C.

{ .r:s.d <sup>1</sup>	.r:s.t	d <sup>1</sup>	s	
{  s :-	s <sub>1</sub> :-	d	m	

## SEVENTH STEP.

**DIMINISHED CHORDS.** THE CHORD ON THE LEADING TONE. ITS SUBSTITUTIONAL HABITS. THE SEVENTH ON THE LEADING TONE IN THE MAJOR MODE. THE CHORD ON THE SUBMEDIAN IN THE MAJOR MODE. ITS SUBSTITUTIONAL AND CADENTIAL HABITS.

**204. Diminished Chords.**—The common chords were defined (above, p. 276) as containing, in their normal position, a Major and a Minor Third, included within a Perfect Fifth. There are chords less acceptable than the common chords, which contain two Minor Thirds included within an Imperfect (or Diminished) Fifth. See above, p. 11 and 8. These are called Diminished Chords. They are found on *t* (with the tones *t r f*) in the Major Mode, and on *se* (with the tones *se t r*) in the Minor Mode.

**204b. *Rah* and *Ray*.**—In the Minor Mode the Second of the common scale generally takes the form of *rah*. This

makes the interval *se* up to *rah* the same as *t* up to *f*—that is, twenty-seven commas.

**205. The Diminished Chord T.**—The chord T has a strong “partial dissonance” (see above, p. 7) especially in its *a* position. It is principally used in its *b* position. Its *a* position is seldom employed except in three-part harmony—in any harmony where the Seventh is added—and in “Sequences.” Its *c* position is rarely employed. It has a freer progression than <sup>7</sup>S. As its *f* does not dissonate against a *s* it is not obliged to go down. It may move upward, and rarely it leaps, but care must be taken to avoid consecutives. With the same care, it may also be freely doubled. Its *r* naturally prefers the smooth resolutions to *d* or *m*, but it can leap upward or downward. These are reasons why *Tb* is sometimes preferred to <sup>7</sup>Sc.

**206. Substitutional Habits of T.**—*Tb* is a convenient substitutional chord for <sup>7</sup>Sc, and it is used in most of the favourite places of that chord, as when the Bass moves *m r d*, *f r d*. In the narrow three-part harmony, *Ta* is sometimes used instead of <sup>7</sup>S*b*, as when the Bass moves *t<sub>1</sub> d*, and *Tc* instead of <sup>7</sup>S*d*. Whenever it is practicable, <sup>7</sup>Sc is stronger and better than *Tb*; but *Tb* is used for securing smoothness of parts.

**206b. First Inversion of Dominant Seventh.**—Richter calls *Ta* (much as we do) the “Diminished Triad.” Dr. Stainer calls it in one place the first inversion of the Dominant Seventh with omitted Root, but

Dr. Macfarren does not recognize *Ta* except in sequence, and then does not name it. *Tb* would be the second inversion on the same omitted Root.

EX. 36. KEY F.

{	d	:r	m	
{	d	:t <sub>1</sub>	d	
{	s	:f	s	
{	m	:r	d	

D<sup>b</sup> T<sup>b</sup>      6 6

EX. 37. KEY C.

{	l	t	:d'	
{	f	f	:s	
{	d'	r'	:m'	
{	f	r	:d	

EX. 38. KEY G.

{	s	f	:m	
{	d	t <sub>1</sub>	:d	
{	m	f	:s	
{	m <sub>1</sub>	r <sub>1</sub>	:d <sub>1</sub>	

EX. 39. KEY G, S.S.C.

{	f	:m	r	
{	r	:d	t <sub>1</sub>	
{	t <sub>1</sub>	:d	s <sub>1</sub>	

EX. 40. KEY C, S.S.C.

{	r'	:r'	d'	
{	t	:t	d'	
{	s	:f	m	

207. **The Seventh on the Leading-tone.**—Next in importance to the dissonances already named (see above, pp. 286 and 300) is the dissonance of the Seventh on the Leading-tone in the Major Mode,—that is, *l* against *t*. The dissonance is generally tertiary or even quaternary in degree (see above, p. 281), and it most commonly occurs with *t* in the Bass and *l* in the highest part. With this distant “degree” of dissonance the discord is commonly unprepared and placed on a strong pulse, but it also occurs in closer degrees and on the weak pulse. In these cases it is commonly prepared, sometimes obliquely, but also, especially in the Bass, horizontally. The unsonorous *a* position of this chord *T*, which is so little used without the dissonance, is freely employed with it.

207*b*. **Added Ninth or Dominant Major Ninth.**—Richter calls *T* (much as we do) the chord of the Seventh on the seventh degree of the scale. Drs. Macfarren and Stainer call it the “first inversion of the Dominant Major Ninth,” on an omitted Root. Dr. Ouseley calls it the “first inversion of the chord of the added Ninth.” He supposes the Dominant to be the Root, but carefully shows how in nearly all the inversions the Root is “better away.” Among these is the “fourth inversion of the added Ninth”—the harsh *T<sub>4</sub>*—which he thinks is made less harsh by resolving the Seventh on *S* before *D<sub>4</sub>* is struck. <sup>97</sup>*Sa with the Root* occurs rarely in vocal music. See Ex. 165 to 169. The Ninth on *Sa* without the Seventh (which makes it not an “added Ninth”) is not uncommon if horizontally prepared. See Ex. 158.

EX. 41. KEY F.

{	d	l	:s	
{	d	r	:m	
{	s	f	:m	
{	m	t <sub>1</sub>	:d	

*T*      7

EX. 42. KEY F.

{	d	:l	s	
{	d	:t <sub>1</sub>	d	
{	s	:f	s	
{	m	:r	m	

*T<sub>b</sub>*      6  
5


208. **The Substitutional Chord Lah.**—The Minor chord Lah is freely used as a substitute for the Major chord *F<sub>b</sub>* wher-

ever *m* is wanted for an upper part instead of *f*,—and frequently as a substitute for *d* whenever it is desirable to surprise the ear by causing *S* or <sup>7</sup>*S* or *Tb*, which so commonly resolves on *D*, to move into *L*. This is not unfrequently done out of cadences. When it is done in a cadence, such a cadence is called the “*surprise cadence*.” The chord *L* is also sometimes used independently (that is, not as a substitutional) when it is desired to put the tone *l* in the Bass, and to give it its most effective over-accompaniment. But in the Major Mode this chord is chiefly substitutional. In the Minor Mode it, of course, takes a very prominent and independent position. A *Lah cadence* (*D* to *L*) in the Major Mode is uncommon.

## 208b. Examples.—

## Ex. 43. Comp. Ex. 9.

## KEY F.

<i>m</i> : <i>d</i>	<i>r</i> : —	
<i>s</i> : <i>l</i>	<i>t</i> : —	
<i>d</i> : <i>m</i>	<i>s</i> : —	
<i>d</i> : <i>l</i>	<i>s</i> : —	

## Ex. 44. Comp. Ex. 11.


## KEY G.

<i>m</i> : <i>d</i>	<i>r</i> : <i>t</i>	
<i>s</i> : <i>l</i>	<i>l</i> : <i>s</i>	
<i>d</i> : <i>m</i>	<i>r</i> : <i>r</i>	
<i>d</i> : <i>l</i>	<i>f</i> : <i>s</i>	

## Ex. 45. KEY F.

<i>m</i> : <i>s</i>	<i>d'</i> : <i>s</i>	<i>m</i> : —	
<i>d</i> : <i>r</i>	<i>d</i> : <i>r</i>	<i>m</i> : —	
<i>s</i> : <i>s</i>	<i>m</i> : <i>s</i>	<i>s</i> : —	
<i>d</i> : <i>t</i>	<i>l</i> : <i>t</i>	<i>d</i> : —	

## Ex. 46. KEY D.

<i>s</i> : <i>m</i>	<i>f</i> : <i>r</i>	
<i>m</i> : <i>d</i>	<i>r</i> : <i>t</i>	
<i>d'</i> : <i>d'</i>	<i>l</i> : <i>s</i>	
<i>m</i> : <i>l</i>	<i>r</i> : <i>s</i>	

## Ex. 47. Surprise.

## KEY G.

<i>s</i> : <i>f</i>	<i>m</i> : —	
<i>d</i> : <i>t</i>	<i>d</i> : —	
<i>m</i> : <i>r</i>	<i>d</i> : —	
<i>d</i> : <i>s</i>	<i>l</i> : —	

## Ex. 48. Surprise.

## KEY C.

<i>l</i> : <i>t</i>	<i>d'</i> : —	
<i>f</i> : <i>f</i>	<i>m</i> : —	
<i>d'</i> : <i>r'</i>	<i>d'</i> : —	
<i>f</i> : <i>r</i>	<i>l</i> : —	

## Ex. 49. Comp. Ex. 24.

## KEY C.

<i>s</i> : <i>s</i>	<i>d'</i> : —	
<i>f</i> : <i>m</i>	<i>m</i> : —	
<i>t</i> : <i>d'</i>	<i>d'</i> : —	
<i>r</i> : <i>d</i>	<i>l</i> : —	

<sup>7</sup>*Sc*4  
3

208c. *Minor Triad or Common Chord on Sixth of Key*.—These are phrases by which the chord *L* is named.

209. **Bonding of Stepwise Chords.**—There are three couples of chords in use, the roots of which are in stepwise relation. They are *SL* or *LS*, *FS* or *SF*, *DR* or *RD*. Of these, the first

couple (SL) is most used, and it is used both upward and downward. The second couple is, even in the upward progression (FS), less used than it used to be, and in the downward progression (SF) is felt to be harsh, and is, therefore, very rarely employed. The third couple (DR) is sometimes used in the upward progression, but in the downward progression (RD) it produces so awkward an effect as to be generally forbidden. These facts correspond with Helmholtz's theory of an implied bond to the Tonic. For the chords S and L have between them three tones in common with the Tonic, while the chords F and S have only two tones in common with the Tonic, and the chords D and R present to our ears the Tonic itself in close proximity to a chord which has no sort of bond with it. It is curious to notice, however, that these progressions are less objectionable when one or, better, both of the chords are in the *b* position.

210. **Exceptional Resolution of S and <sup>7</sup>S.**—Of the irregular resolutions of S and <sup>7</sup>S the commonest are those into the chord of L above described. But out of cadences F*b* is sometimes used (especially in old harmonies) when the tones *s* *l* are wanted in the Bass. F*a* is sometimes made to follow S when the tone *l* is wanted in one of the upper parts. The chords T and M are sometimes allowed to follow the chord S on a weak pulse when it is convenient for the smoothness of "some part" to omit the *s* in the case of T, or to use *m* instead of *r* in the case of M. The chords T or M are then felt by the ear as an irregular continuation of the chord S. If the progression S to R is found, there must be some apology of sequence or of fugal or other imitation to account for it. See IIs. 146 and 148, "How to Observe."

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## EIGHTH STEP.

THE CHORD ON THE MEDIANT. BYE-TONES. CONSONANT PASSING-TONES. SECONDARY CHORDS.

211. **The Chord on the Mediant.**—The chord on *m* in the Major Mode is very little used. The corresponding chord on *d* in the Minor is not used in truly Minor passages. This is not from any fault in themselves; for M is as good a Minor chord and D as good a Major chord as can be made. It is because of their modal relation. The chords on the Tonic, Dominant, and Subdominant are, in modern music, those chiefly used, because they establish the Mode. The chords on the Supertonic, the

Leading-tone, and the Submediant are chiefly used as convenient substitutes for these. But the chord on the Mediant is not wanted as a substitutional chord, and is rarely employed except with the apology of sequence (see above, p. 105) or contrasted motion.

211b. *Examples.*—The “unmeaning” chord has the apology of sequence in Ex. 50, and of double contrary motion in Ex. 51. In Ex. 52 it is used in the place of S going to L, and in that of cadential Dc. In these cases the ear doubts whether it does not hear the chord S; we call it <sup>6</sup>S.

211c. *Minor Triad or Common Chord on Third of Key.*—These are phrases used to represent the chord M in the Major. Dr. Stainer calls it the chord of the Tonic Seventh. This name he gets by supposing an omitted Root.

Ex. 50. KEY G. *Sequence.*

d	:m	r	:f	m	:s
s <sub>1</sub>	:d	l <sub>1</sub>	:r	t <sub>1</sub>	:m
m	:m	f	:f	s	:s
d	:l <sub>1</sub>	r	:t <sub>1</sub>	m	:d

Ex. 51. *Contrary Motion.*

KEY G. \*

s	f	:m	r
d	d	:t <sub>1</sub>	l <sub>1</sub>
m	f	:s	l
d	r	:m	f

Ex. 52. *Dubious M.*

KEY F. \*

r	:m	d	:f	m	:r	d	:—
t <sub>1</sub>	:t <sub>1</sub>	d	:d	t <sub>1</sub>	:t <sub>1</sub>	d	:—
s	:s	m	:l	s	:f	m	:—
s <sub>1</sub>	:s <sub>1</sub>	l <sub>1</sub>	:f	s <sub>1</sub>	:s <sub>1</sub>	d	:—

212. **The Weak Part of a Pulse.**—The first part of a pulse even in weak pulses is much more emphatic than the second, and much more noticed by the ear. It is nevertheless important to notice what occurs even on the second part of a pulse. In this step we shall study the *consonant* tones which make their appearance on the second part of a pulse.

213. **Bye-tones.**—A bye-tone is a tone of the same chord, but different from that just struck in the same part. Being consonant with the chord, and yet different from the last tone, it has power with the ear to prevent the effect of consecutives. When it comes between what would otherwise be objectionable consecutives, the bad effect is not felt. Bye-tones in the Bass alter the position of the chord, and their effect on the ear is stronger there than in any other part. We, therefore, propose in our analysis always to re-name a chord when it is put into a new position by a Bass bye-tone.

213b. *Examples.*—In the first pulse of Ex. 53, *s* is a bye-tone. In the third pulse, *s* *d* and *m* are bye-tones; and the

*m* being in the Bass, we re-name the chord.



**214. Consonant Passing-tones.**—A tone passing stepwise from one chord to another may be called a “passing-tone.” Of these, some are consonant, and others are dissonant; some occupy a full pulse, and others part of a pulse; some strike on the strong part of a pulse, and others pass on the weak part. By the term “Consonant Passing-tone” we understand a passing-tone on the weak part of a pulse which is consonant to the tones sounding with it. Thus, in the chord of R, if the *l* is changed on the second part of the pulse to *t*, that *t* is consonant with the *r* and *f*, and would, if its effect were powerful enough on the ear, change the chord into that of *Tb*. Thus also in the chord of *L*, if *m* is changed on the second part of the pulse into *f*, that *f* is consonant with *l* and *d*, and would, if its effect on the ear were strong enough, change the chord to that of *Fb*. A consonant passing-tone, like a bye-tone, will save the ear from the effect of consecutives. These tones are marked in our analysis by the small letters *c.p.*

214*b*. *Examples.*—In Ex. 54, second pulse, *t* is a consonant passing-tone, and | in the fifth pulse *f* and *r* are consonant passing-tones.

**215. Secondary Chords.**—Although a simple consonant passing-tone is not powerful enough to make the ear recognize a new chord on the weak part of a pulse, yet if such a tone (being the Root or Third of a chord) appears in the Bass, or if the Root and Third appear together in the upper parts, the ear receives a new and distinct chord-shock, and the new chords thus created on the second part of a pulse are called Secondary Chords. Secondary chords, like bye-tones and consonant passing-tones, intervening between what would otherwise be objectionable consecutives prevent their ill effects.

215*b*. *Examples.*—See Ex. 53, pulses 2 | and Ex. 56, pulse 2.  
and 4; Ex. 54, pulse 7; Ex. 55, pulse 2; |

**216. Exceptions.**—The strong habits of the ear, both in cadences and in recognizing the unsonorous *c* position in Minor chords create some exceptions in our analysis of secondaries. Thus, *f* in <sup>7</sup>S is so much expected in the second last chord of a D cadence that the ear recognizes it as making the secondary chord of <sup>7</sup>S in that place, even when the *f* stands alone and not in the Bass. And again when what would appear to be secondary chords are really Minor chords in the *c* position, we prefer to interpret them in some other way. Compare par. 231.

216*b*. *Examples.*—For *f* in cadence, see | the *c* position even of Major chords,  
Ex. 54, second-last pulse. For the *c* | when felt to be out of place, see Ex. 56,  
position of Minor chords not accepted | pulse 4.  
as secondary, see Ex. 54, pulse 5. For |

Ex. 53. KEY C.

{ d' : s : l . t | d' : d' . t | d' : — ||  
 { m : f . r | m . s : s | s : — ||  
 { s : f | s . d' : m' . r' | d' : — ||  
 { m : r | d . m : s . f | m : — ||  
*bye Tb Db 'Sd*

6 6 6 4 6  
4 2 6

Ex. 54. KEY C.

{ d' : r' : m' | r' : l | d' : t | d' : — ||  
 { s : f : s | s . f : m . f | s : s . f | m : — ||  
 { d' : l . t : d' | t : d' . r' | m' : r' | d' : — ||  
 { m : r : d | s : l | s : s | d : — ||  
*c.p. p. 2c.p. Dc 'S*

5 6 6 8 7  
4

Ex. 55. KEY D.

{ d' : s | m : — ||  
 { m . f : m . r | d : — ||  
 { d' : d' . s | s : — ||  
 { l : d . t | d : — ||  
*w Sb*

5 6 6

Ex. 56. KEY F.

{ d : m . f | m : r . d | d : — ||  
 { d : d | d : t . d | d : — ||  
 { m . f : s . l | s . l : f . m | m : — ||  
 { l : s . f | s : s | d : — ||  
*c.p. Dc F*

6 5 6 7  
4 3 4

## NINTH STEP.

TRANSITION. ITS REMOVE. ITS FACTOR. ITS TRANSMUTATION  
 CHORD. ITS EXTENT. ITS RELATION. ITS MANNER OF ENTRY.  
 ITS OBJECT. ANALYSIS OF TRANSITION.

217. **The Removes.**—The removes of Transition are best understood by the study of an Extended Modulator like that on p. 50, above. Taking any one key as the principal key of the piece, the key which stands first to the *right* of it is called its 1st sharp key, and that which stands second to the right is called its 2nd sharp key, and so on. Thus the key of F is the 2nd sharp key to that of E $\sharp$ . In the same way, the key which stands first to the *left* of the principal key is called its 1st flat key, and that which stands second to the left is called its 2nd flat key, and so on. Thus the key of A has D for its 1st flat key, and C for its 3rd flat key, as well as E for its 1st sharp key. The most important

question about every transition is, "How far does it *remove* the ear from the last key heard, and in which direction?" The answer to these questions indicates the "remove" of the transition. As a general rule, the more distant the remove, the greater is the number of altered tones, and the greater the disturbance to the ear. Removes to the right, or sharp removes, are commonly associated with elevation or excitement of feeling; and removes to the left, or flat removes, usually suggest depression.

217b. *Illustrations*.—See for illustrations Book II, pp. 53 to 61. There are also cases of the second removes above, pp. 107, 210, 226. There is a case of the third remove in "Blow, blow," p. 171.

In analysing under this head, we mention the remove from the *last key* heard, whether it be the original key or a subordinate key.

218. **The Factors of Transition.**—The musical forces which carry the ear into a new key—the Factors of Transition—are, 1st, the setting up of the distinguishing-tone of the new key, especially in the chords of the Dominant or Dominant Seventh of that key leading into the new Tonic; 2nd, one of those forms of melody in the Bass which are habitually heard in a Tonic cadence suggesting the new key; and 3rd, such a manner of commencing a new musical section as, even without the distinguishing-tone, suggests the return to the old key, or an imitation in some new key.

218b. *Illustrations*.—Thus in "Melcombe," p. 80, the 1st sharp transition is made—1st, by the Dominant Seventh of the new key with its distinguishing-tone gently heard in the Tenor; next, the motion of the Bass : *m* | *r* : *s* | *d* makes itself felt as cadential, and last the Dominant Seventh of the new key makes its distinguishing-tone heard in the Air itself. In "Innocents," p. 83, the well-known cadential Bass melody : *f* | *s* : *s* | *d* begins to affect the ear, even before the distinguishing-tone of the new key is heard. It is almost the same in "Sharon," p. 84, with the Bass melody : *d* | *f* : *s* | *d*. In "Bach," p. 83, the distinguishing-tone (*i*) in the second score, speaking sharply in the Air, and leading into the new Tonic chord, is sufficient without a full Tonic cadence. The 1st flat transition is illustrated in Dr. Dykes's sentence quoted on p. 106, where the first factor

which strikes the ear is the Dominant Seventh of the new key, and the feeling of a change in key is strengthened by the motion of the Bass, which imitates the previous phrase. The same factors appear in a 2nd flat remove on the next page. In "Every valley," p. 159, sc. 4, similar factors are used, and the imitating motion of the Bass begins to affect the ear at the same time with the distinguishing-tone *f*. In Haydn's Finale, p. 208, third score, there is nothing but the distinguishing-tone *f* in the new <sup>7</sup>S chord to carry the ear into the new key. In Beethoven's "First Movement," p. 201, sc. 1, the distinguishing-tone alone, without a chord, proclaims the coming of a new Tonic, and it is only the altered style of the music in the previous measure which gives us a sense of "new commencement" and leads us to include that measure also in the new key.

219. **The Transmutation Chord.**—In simple transition the composer commonly imagines the new key before the distinguishing-tone is actually heard. It is so also with a practised listener. It is generally the habitual motion of the Bass in approach to cadences, or the character of the chords employed, or the shape of the melody which suggests the idea of a new

key. The chord on which the imagined change takes place must be common to both keys. We call it the Transmutation Chord. It is that which we write by means of bridge-tones. It is not always possible to fix on one chord and say that that and that only is the transmutation chord. The ear and the judgment will often have to choose between two or three chords. The commencement of a phrase will generally have to decide the point for the analyst. The convenience of the singer will often decide it for the copyist.

The commonest form of transmutation for the 1st *sharp* key is that of "S becoming D," the next is that of "D becoming F," and the next that of "Lb becoming Rb." Thus the progression Sb <sup>7fe</sup>Rc S is heard as Db <sup>7Sc</sup>D, that of Sc <sup>7fe</sup>R S as Dc <sup>7S</sup>D, the progression <sup>7L</sup>FEb S as <sup>7R</sup>Tb D, that of <sup>7L</sup><sup>7fe</sup>R S as <sup>7R</sup>, <sup>7S</sup>, D, and the progression D <sup>7fe</sup>Rc S as F <sup>7Sc</sup>D.

The commonest transmutation in going to the first *flat* key is that of "D becoming S," leading directly into <sup>7S</sup> of the new key. The next is that of "F becoming D," also leading to <sup>7S</sup> of the new key. Instead of <sup>7S</sup> its substitutional Tb or <sup>7T</sup> is sometimes used. Sometimes the distinguishing-tone appears in the Subdominant chord of the new key—TA becoming F, but this is not so effective as when the Dominant Seventh or its substitutionals declare the new key. Thus the progression D <sup>ta</sup>Dd Fb is heard as S <sup>7Sd</sup>Db, that of D <sup>ta</sup>Db F as S <sup>7Sb</sup>D, that of D TA <sup>ta</sup>Mb F as S F Tb D, the progression Fb <sup>ta</sup>Dc F as Db <sup>7Sc</sup>D, that of Fb <sup>ta</sup>Mb F as Db Tb D, and that of Fb TA Fb as Db F Db.

219b. *Illustration.*—In going to the 1st sharp key S becomes D, in "Reay," p. 85, sc. 2, and in "Melcombe," p. 80, sc. 1. In the last case the transmutation cannot take place earlier because of the old Dominant Seventh going to its Tonic just before. L becomes R in "Bach," p. 83, sc. 2, where we cannot take the transmutation chord earlier, not only because of the old Dominant and Tonic chords which precede, but also because it is well to commence a transition, when we can, with the commencement of a new phrase. D becomes F in "Innocents," p. 83, sc. 2, when the transmutation would be taken on D=F rather than S=D to suit the phrasing both of Air and Bass. In "Blow, blow," p. 169, sc. 1, the transmutation *can* be taken on the words "as," "man's," or "in;" in the 1st case S becoming D; in the 2nd, L becoming R; and in the 3rd, the old transmutation of M becoming L. The first is the best be-

cause it begins the phrase with the new key; the second is here used because, for the sake of the player, we try always to place the bridge-notes one under the other, and this could not be managed on the first note of the phrase. In "Blow, blow," p. 169, *second* score, we are obliged to write the last chord of a Tonic cadence as a transmutation chord, although it is not truly so. If anything is in the last key heard, it must be the final chord of its Tonic cadence. But we write it thus, first, for the *convenience* of the D.C., and second, for convenience in going forward, and in order to avoid putting the bridge-notes of different parts in different places.

In going to the first flat key, D becomes S in "Every valley," p. 159, sc. 4. F becomes D in the first flat return to the original key in "Melcombe," p. 80, sc. 2; "Innocents," p. 83, sc. 2; and "Sharon," p. 84, sc. 2.

220. **The Extent of Transition.**—Transition which is only made for the cadence, beginning on the third-last strong (or medium) accent, or later, and not going beyond the cadence, we call a "cadence transition." A transition beginning earlier, or

carried further than this, we call "extended transition." Transition not on a cadence, but equally short or shorter, we call "passing transition." The first flat key is little used for cadence transition, and when so used (unless the *taw* is in an inner part and there is some apology of contrary motion between the outer parts) does not sound well. It is more used for passing transition, just before a final cadence. The first sharp key is also used in the same way. The first sharp key is more often used than any other for extended and cadence transition. The second flat and the second sharp removes are not much used for extended transition, but very much used for sequence (see above, p. 105), and Oscillation (see above, p. 60) which makes only a "passing" transition. The third sharp or the third flat remove is not used for cadence or passing transition, but is used for extended transition. See above, p. 61.

220b. *Illustrations.*—"Melcombe," p. 80, shows a *cadence* transition extending back to the furthest limit. "Innocents," p. 83, "Müller," p. 82, and "Sharon," p. 84, give other examples. *Extended* transition is shown in "Bach," p. 83, "Croft's," p. 81, and "Reay," p. 85. *Passing* first flat transition is shown in the Minuetto, p. 183, second score, and in

the arpeggio accompaniment of Beethoven's First Movement, p. 200, section Ib, 6, where, if the arpeggio were thrown into plain chords we should have *taD* moving to *F*, or *'S* of the passing key moving to *D*. *Passing first sharp* transition is shown in "Reay," p. 85, fourth score.

221. **The Relations of Transitions.**—In studying a transition, it is always important to notice its relation to the principal key. 1st, Its relation of distance from that key; and 2nd, its relation of movement either away from or towards that key. For the principal key must never be forgotten by composer or hearer.

221b. *Illustrations.*—Thus, in the "Finale," p. 208, we have—1st, a transition which is first flat to principal and departing from principal; 2nd, a transition to prin.; 3rd, a transition first sharp departing; 4th, a transition second sharp from prin., departing further; 5th, a transition first flat to prin., returning; 6th,

return to prin.; 7th, first flat from prin., departing; 8th, first sharp from prin., departing, but not further; 9th, return to prin.; 10th, first sharp from prin., departing. As this is only the first half of the movement, it properly ends in the first sharp key.

222. **The Entry.**—When a transition enters with its distinguishing-tone on the very next pulse after a cadence in the old key, or with its distinguishing-tone moving straight out of the tone from which it has been altered (as *t ta, f fe*) we call it a "sudden transition." When the chord which has the distinguishing-tone is preceded *only* by a transmutation chord, and not by anything else which suggests the new key, we propose to call such a transition "proximate." When the distinguishing-tone makes its first appearance (after an "ambiguous" or transmutation chord) in an *inner* part, or on the *weak* part of a pulse, before it shows itself more boldly, or when

it is preceded by the bold assertion of the Tonic of the new key, we propose to call the transition "gradual." We may give this last name to cases of two or more removes, where the distinguishing-tones of the intervening keys are given before the distinguishing-tone of the last key.

222*b*. *Illustrations*.—In the "Finale," p. 208, third score, there is a sudden transition striking in immediately after a cadence in the old key. In the "Minuetto," p. 184, third score, and "Every valley," p. 157, third score, there are sudden transitions of the same kind. In the Waltz, p. 180, last score, there is a similar case, not so marked because the cadence of the old key is an "open" one, having *s* in its highest part. A similar case to the last is Dykes's Sequence, p. 106. In "Müller," p. 82, there is a sudden transition, in which the distinguishing-tone *f*<sub>e</sub> moves directly from *f* of the previous chord. There is a similar case in the "First Movement," p. 200, sc. 4, and another in the "Finale," p. 209, sc. 1. A case of "proximate" transition is in "Croft's," p. 81, sc. 2, where there is only one chord between the cadence of the old key and the distinguishing chord of

the new key. There are similar cases in "Bach," p. 83, sc. 3, and in "Reay," p. 85, scs. 2, 3. The same may be said of the transition in "Bach," p. 83, sc. 2, because although the "first phrase of that section does not end with a decided cadence, yet its final chords decide the key. A case of "gradual" transition, because of the distinguishing-tone being first heard in an inner part, appears in "Melcombe," p. 80, sc. 1. The return transition is also "gradual," because the *f* is not heard till after the decided assertion of the new Tonic chord. The return transition in "Croft's," p. 81, is "gradual," because the *f* is not heard till after both Dominant and Tonic have re-established the old key. The return transition in "Müller," p. 82, is of the same character. In "Sharon," p. 84, the first transition is "gradual," and the return is only "proximate."

223. **The Object.**—A transition may be made either for effect or for convenience. When it is made for the sake of its own effect it is generally boldly announced, and its manner of entry is either Sudden or Proximate. When it is made simply for the "convenience" of getting quietly back into the old key, or for the "convenience" of preparing the ear for some transitional "effect," its manner of entry is generally gradual. It also often uses the less pronounced chords for its distinguishing-tone.

223*b*. *Illustrations*.—In "Melcombe," p. 80, sc. 1, the transition is evidently made for its own brightening "effect," although its entry is gradual; the return is manifestly made simply for the "convenience" of getting back to the old key; its distinguishing-tone comes in on a weak pulse, and not on a Dominant Seventh chord. In "Croft's," p. 81, the transition is for the transitional "effect" which is felt on the second pulse of the section, and the return transition, being only for "convenience" of return, is managed gradually, and without the Dominant Seventh chord. The same may be said of the transitions in "Innocents," "Bach," and "Sharon." In "Müller" and "Reay" the return transitions are themselves made "effective" by the use of the Dominant Seventh, especially in "Reay," where it stands on a strong pulse. In "Every valley," p. 157, the transition to key B is for a brightening "effect" on the word "exalted," as well as to close the first period

in the first sharp key. On p. 159, the two transitions are made for "sequence" rather than for their own effect, offering a beautiful and elegant way of passing over from the first sharp to the first flat key. Listening to the three transitions on p. 160, the first, although a return to the original key, and only "proximately" entered, is felt to be made for its own brightening "effect;" the second to key B is, like that on p. 157, felt to quicken the feeling of exaltation; and the change to key E is certainly not only a return to the original key, but an "effective" one, introducing a sense of depression on the words "hills made low." In the "Finale," p. 208, the sudden transition to key G is evidently for its own grave "effect," introducing the theme a Fifth lower than when last heard. That to key D is gradually introduced, and evidently for the "convenience" of getting back to the original principal key, and giving the theme two new shapes; and that to key A is also for the "convenience" of put-

ting the theme into one more new shape. The change to key E, p. 209, is for a sudden brightening "effect," while that to A is made for the "convenience" of introducing the theme in the first sharp key of the piece. All the changes on p. 210 appear to be intended as a preparation of the ear for the solemn introduction of the second theme. That to key D is a "convenient" return to the principal key; that to key G, "Minor Mode,"

seems to be for the "convenience" of preparing the ear for the bright change which follows; that to key A, "Major Mode," carries the ear very "effectively" into the first sharp key of the piece. The transition to the principal key, p. 211, is made the more solemn through the ear having been filled just before with a vivid sense of the first sharp key; the transition to key A is manifestly for the "convenience" of making the imitation.

**224. Analysis of Transitions.**—In naming the chords of a piece of music, when we come to a transition (however brief, and whether expressed in the "improper" or "better" method, see "How to Observe," p. 56) we treat it on the "better" method. When the transition is passing or cadential we place its chord name between *round* brackets, thus—(<sup>7</sup>S D) or (D<sup>b</sup> Sc D). When the transition is extended we use bridge-chords, thus—SD or DS, &c., both in leaving the key and returning to it.

In analysing a particular transition the student will first state *where* the transition is to be found, giving the name of the piece, the page, the score, and if necessary, the measure—thus, "Messiah" (T.S. edition), p. 30, sc. 3, m. 2. He will then answer the following questions:—

- 1st. What is its remove?
- 2nd. What are its factors?
- 3rd. What is its transmutation chord, if any?
- 4th. What is its extent?
- 5th. What is its relation?
- 6th. What is its manner of entry?
- 7th. What is its object?

In giving the answers, these questions need not be repeated; it will be sufficient to place the number of the questions before the answer.

**224b. Illustrations.**—"In Jewry," p. 149, sc. 3, m. 1—1st, first sharp from last key; 2nd, customary cadential bass *r s d* and distinguishing-tone in S; 3rd, <sup>1</sup>L<sup>7</sup>R; 4th, extended; 5th, first sharp of prin., departing; 6th, gradual; 7th, effect.

"In Jewry," p. 149, sc. 4, m. 2—1st, first flat from last key; 2nd, the distinguishing-tone *f* first heard on the weak part of a pulse, and again more strongly four pulses later; 3rd, DS; 4th, extended; 5th, prin. key, returning; 6th, gradual; 7th, convenience of return.

"In Jewry," p. 150, sc. 2, m. 3—1st, first sharp from last; 2nd, distinguishing *t* in chord of S, and customary cadential

Bass; 3rd, LR; 4th, extended; 5th, first sharp of prin., departing; 6th, gradual; 7th, effect.

"In Jewry," sc. 4, m. 3—1st, first flat from last; 2nd, distinguishing *f* on weak part of pulse, and again more boldly four pulses later; 3rd, DS; 4th, extended; 5th, prin. key, returning; 6th, gradual; 7th, convenience of return.

"In Jewry," p. 152, sc. 2, m. 1—1st, first sharp from last; 2nd, new commencement, especially in shape of Bass, distinguishing *t* in S, first appearing weakly in an inner part, afterwards more effectively on a full pulse, and with customary cadential motion of Bass; 3rd,

SD at beginning of previous measure; 4th, extended; 5th, first sharp of prin., departing; 6th, gradual; 7th, effect.

"In Jewry," p. 152, sc. 3, m. 1—1st, first flat from last; 2nd, distinguishing *f* in F; 3rd, DS; 4th, extended; 5th, prin. key, returning; 6th, gradual; 7th, convenience of return.

"All through," p. 102, sc. 2, m. 2—1st, first sharp from last; 2nd, distinguishing *t* in S, and customary Bass progression; 3rd, none; 4th, passing; 5th, first sharp of prin., departing; 6th, sudden; 7th, effect of ornamentation.

"All through," p. 102, sc. 2, m. 3—1st, first flat from last; 2nd, distinguishing *f* in F; 3rd, none; 4th, extended; 5th,

prin. key, returning; 6th, sudden; 7th, effective return.

Example, p. 107, column 2, sc. 2—1st, second sharp from last; 2nd, distinguishing *t* in Tb, and the distinguishing-tone of the intervening key, *m*, in D; 3rd, none; 4th, cadence; 5th, second sharp of prin., departing; 6th, gradual; 7th, for sequential effect.

Example, p. 107, column 2, sc. 3—1st, second flat from last; 2nd, distinguishing *f* in <sup>7</sup>S, and the distinguishing-tone of the intervening key *d*, in D; 3rd, none; 4th, cadence; 5th, second flat of prin., departing; 6th, gradual; 7th, for sequential effect.

## TENTH STEP.

THREE-PART HARMONY. TWO-PART HARMONY. PART-PULSE INCIDENTALS. AFTERSTROKES, PASSING, ANTICIPATING, WAVING, HANGING, GUIDING. FORESTROKES, HORIZONTAL, OBLIQUE, UNDER-OBLIQUE, WAVING, UNPREPARED. ANALYSIS OF INCIDENTALS.

225. **Three-part Harmony.**—In all compositions, whether in three-part or four-part harmony, it is necessary—1st, that as a general rule, neither the Root nor Third of a chord should be omitted; 2nd, that the parts should have smooth progression; and 3rd, that the parts should lie well within the compass of the voice for which they are written. But when there are only three tones in a chord (as in three-part harmony) it can seldom be made so full as when there are four tones to a chord. Constitution 5 (see above, p. 278) will sometimes have to be employed instead of constitution 1. In cadences and other places where the habits of the ear lead us to expect a certain chord, even its Root may have to be omitted. Sometimes bare unison must be allowed, and at other times the weak substitutional chord T must be employed instead of the full <sup>7</sup>S, and the substitutional R instead of F.

225b. *Illustrations.*—See a full illustration in "How to Observe," p. 64, where the different changes which are required

for harmonizing for different sorts of voices are fully shown.

226. **Two-part Harmony.**—A chord, according to the definition above, p. 276, cannot be fully represented in two-part harmony. But two-part harmony can present the Root and Third of a chord which are its most essential tones, can give the Root and Fifth whenever a bare Fifth is allowable on account of contrary motion of parts, and can often place the



Third and Fifth of a chord where the habits of the ear will necessarily lead us to "understand" the Root. In the case of discords, two-part harmony can present at least the dissonating and resisting tones. Thus, in various ways, although chords are not fully expressed, they may be *suggested* in two-part harmony, and the composer does his best to make us hear the proper chord progression to the true key and cadence. But although two-part harmony must necessarily be more or less *loose* in its representation of the chords—as its two parts are the *only* parts which occupy the ear (and are, therefore, the more noticed)—it is much more *strict* than any other harmony in its approach to Fifths and Octaves (objecting to them even on successive *accents*), and in requiring a good relative motion of the parts.

226b. *Illustrations*.—See examples in "How to Observe," p. 66, and "Construction Exercises," p. 62.

226c. *Points of Strictness*.—In two-part harmony the ear demands that we should use *chiefly* the sweet "Thirds" and their inversions the "Sixths." Fourths and Fifths may be used on a *weak* pulse in quick music, if you can by their means secure contrary motion of the parts, or a good melodic imitation. They may be used on the *strong* pulse when prepared and resolved like a discord, and Fifths (though empty, if not hard) sometimes without that treatment. Fourths can be used wherever the *c* position was allowed (*i.e.*, in *Dc*, *Fc*, and *Sc*, or in *Minor Lc*, *Rc*, and *Mc*), thus a *fourth* suggesting—*Dc* is acceptable in its old place on the second-last accent of a cadence—and a Fifth (for similar reasons) will be quite acceptable on the last chord (accented) of the *S* cadence, and on the *second-last* chord of the *D* cadence. But two Fourths and two Fifths *consecutively* no ear will like, and a Fourth and a Fifth in succession will only be tolerated where the habits of the ear lead us to expect the lower part to move in such a manner. 'S is best suggested in two-part harmony, by *s* moving to *d* sounding with *f* moving to *m*. A good substitute for this is the semi-dissonance *t* against *f*, the first moving to *d*, the second to *m*, suggesting the chord *T*. 'R is suggested by *r* sounding with *d*, prepared and resolved in the usual way.

The *b* position of chords must necessarily be used more freely than before, but the *c* position only in the places in which we have used it in four-part harmony. The omission of Roots must also be allowed more freely, but not too freely, especially on the strong accent, lest it produce the effect of weakness. In approaching cadences those tones should be

used which will best *suggest* the progression of chords to which the ear, in cadences, is accustomed, although the imperfect cadences will, for the sake of a smooth melody in the lower part, be more in demand than before.

The following progressions are unwelcome to the ear *only* in two-part harmony. 1st, the progression from a Third (Major or Minor) to a Fifth when the parts move either a step or a little step.

	$\left\{ \begin{array}{l} t : d' \\ s : f \end{array} \right\} \parallel$	
or	$\left\{ \begin{array}{l} r' : m' \\ t : l \end{array} \right\} \parallel$	

It is remarkable that the ear ceases to object to this when a third part is added. 2nd, the progression of two *Major* Thirds, both parts moving a step.

	$\left\{ \begin{array}{l} t : l \\ s : f \end{array} \right\} \parallel$	
or	$\left\{ \begin{array}{l} l : t \\ f : s \end{array} \right\} \parallel$	

This objection does not apply when the parts move a little step (semitone), or when the motion is rapid or following the course of some prefigured phrase, or when the intervals appear as Sixths.

	$\left\{ \begin{array}{l} f : s \\ l : t \end{array} \right\} \parallel$	
or	$\left\{ \begin{array}{l} s : f \\ t : l \end{array} \right\} \parallel$	

227. **Essential and Incidental.**—The three tones of a chord—its Root, its Third, its Fifth—we call Essential Tones or “Chord Tones.” Any other tones introduced into the chord we call Incidental Tones. Consonant Passing-tones may be called *Consonant* Incidentals; but we use the word “Incidental” chiefly in connection with dissonances. The Fourth in <sup>4</sup>S (already spoken of) is an incidental. The Seventh in <sup>7</sup>S, <sup>7</sup>R, and <sup>7</sup>T (and in their minor counterparts <sup>7<sup>se</sup></sup>M, <sup>7</sup>T, and <sup>7</sup>SE, see next step) are not so much incidentals as constituents of their respective Discords. The Incidentals are divided into those which strike on the strong pulse or on the first part of a pulse, and are called Forestrokes, and those which are struck on the weak pulse or on the second part of a pulse, and are called Afterstrokes. The dissonant Incidentals do not by their intervention destroy the effect of consecutives as the consonant Incidentals do; and this is a strong reason why they should be distinguished and carefully studied.

228. **Afterstrokes.**—Consonance is the natural thing in harmony; dissonance is the intrusion. Therefore, every dissonance, whether full-pulse or part-pulse, must bring its apology. The apologies which the ear accepts with the greatest pleasure on the weak pulse, or weak part of a pulse, are, 1st, that the Afterstroke is *Passing* (abbreviated *p*) stepwise (either upward or downward) from one tone to another; 2nd, that it is *Anticipating* (*a*) or striking beforehand a tone of the next chord; 3rd, that it is *Waving* (*w*), or moving either upward or downward from a given tone in order to return to it again; 4th, that it is *Hanging* (*hg*) or connected with the chord tone by one step upward or downward, though not connected with the tone which follows; 5th, that it is *Guiding* (*g*) or directing the ear to the tone which follows, being one step above or one step below. In analysis the apologies are to be marked by their initial letters underneath the chord name.

228b. *Illustrations.*—See *p.*, Ex. 51, pulse 4. See *a.*, Ex. 56, pl. 4. See *w.*, Ex. 55, pl. 1. See *hg.* Ex. 56, pl. 3. Also see *p.* in “Melcombe,” p. 80, m. 2, pl. 4, and “Bach,” p. 83, m. 4, pl. 3, the tone *m*; *a.* in “Evelyn,” p. 80, third-last pulse; and “See the conquering,” p. 104, m. 7, pl. 2, tone *r*; *w.* in “Reay,” p. 85, m. 8, pl. 3; *hg.* in “Rousseau,” p. 100, m. 4, pl. 2; *g.* in “Bach,” p. 83, m. 4, pl. 3, the tone *d*.

228c. *Auxiliary Changing, &c.*—For all these “Afterstrokes,” Dr. Macfarren uses the one term “passing-note,” Dr. Ouseley the one term “auxiliary-note,” Richter the one term “changing-note.” They thus put them all on the same level of importance, whereas the pupil should be given to understand that the pure passing-tones are incomparably the most acceptable to the ear, and that the rest, especially the last two, are but little used.

229. **Forestrokes.**—The apologies for a Forestroke most readily accepted by the ear are, 1st, that it is *Horizontally* prepared (abbreviated *h*), see above, p. 285; 2nd, that it has *Oblique* preparation (*o*); 3rd, *Upward Oblique* (*uo*); 4th, *Waving* (*wf*); or that it is for special effect *Unprepared* (*u*). All the Forestrokes must be resolved (upward or downward) on an essential tone of the chord. In analysis the root-distance number is to be given in all cases, and the apologies marked by the small letters underneath the chord name. See Ex. 57.

229b. *Illustrations.*—See examples of *h.* in "Cannons," p. 81, m. 6, pl. 2, continuation of tone *r*; ditto, previous m., pl. 4, continuation of tone *f*; ditto, resolving upward, m. 2, pl. 4, continuation of tone *d*; ditto, m. 4, pl. 4, continuation of tone *m*; and "Bach," p. 83, m. 12, pl. 2, tone *l*; *o.* in "Bach," p. 83, m. 2, pl. 2, tone *r*; and in "Rousseau," p. 100, m. 7,

pl. 4, tone *l*; *u.o.* in "See the conquering," p. 104, m. 9, pl. 2, tone *d* with its "consonant companion" *m*; *w.f.* in "Finale," p. 208, m. 1, pl. 4, tone *l*; *u.* in "Minuetto," p. 184, m. 8, pl. 1, tones *l* and *f*. See also in Ex. 57, *h.*, m. 4, pl. 4, m. 5, pl. 1; *o.*, m. 3, pl. 2, m. 4, pl. 2; *u.o.*, m. 2, pl. 2; *w.f.*, m. 3, pl. 4; *u.*, m. 4, pl. 1.

Ex. 57. KEY E $\flat$ .

<i>r</i>	<i>m.f</i>	<i>s</i>	<i>l.t</i>	<i>r</i>	<i>d</i>	<i>t</i>	<i>l</i>	<i>s</i>	<i>l.s</i>	<i>t</i>	<i>l</i>	<i>s</i>	<i>f</i>	<i>m</i>	<i>r</i>	<i>d</i>	<i>m.r</i>	<i>d</i>
<i>r</i>	<i>r</i>	<i>m</i>	<i>f</i>	<i>m</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>t</i>	<i>d</i>	—	—	—
<i>t</i>	<i>t</i>	<i>d</i>	<i>f</i>	<i>s</i>	<i>f</i>	<i>s</i>	<i>s</i>	<i>f</i>	<i>l</i>	<i>s</i>	<i>f</i>	<i>f</i>	<i>m</i>	<i>s</i>	<i>f</i>	<i>m</i>	<i>s</i>	<i>f</i>
<i>s</i>	<i>f</i>	<i>m</i>	<i>r</i>	<i>d</i>	<i>f</i>	<i>m</i>	<i>m</i>	<i>f</i>	<i>f</i>	<i>s</i>	<i>s</i>	<i>d</i>	—	—	—	—	—	—
4Tc Tc				9D.D		4F.F		6D $\flat$ .D $\flat$		4F.F		9F.F		47S.7S		4D.D		
<i>uo</i>				<i>u</i>		<i>o</i>		<i>wf</i>		<i>u</i>		<i>o</i>		<i>h</i>		<i>h</i>		



229c. *Difference of Systems.*—In comparing our method of teaching harmony with others, it is necessary to notice that no others, up to the present time, make the distinction between part-pulse dissonances and full-pulse dissonances; and yet this distinction is important to be made, because the ear will allow much greater liberties when the dissonance occupies only part of a pulse than when it fills a whole pulse. It should also be noticed that "oblique preparation" is not recognized as preparation in most of the works on this subject; and yet, to the ear, this stepwise motion downward or upward does certainly "prepare" the ear for the dissonance, and renders it more acceptable.

229d. *Suspension, Retardation, Driving-note.*—A horizontal forestroke resolving in the chord it strikes, is commonly called a Suspension, but when a "Suspension" does not resolve downward but upward. Dr. Ouseley prefers to call it a Retardation. Others give the name Retardation to forestrokes which either resolve upward or have no proper resolution. This last undesirable sort of dissonance is sometimes called a "Driving-note." The word "Suspension" properly means that which keeps in suspense or delays. The suspension-tone "delays" the appearance of its resolution-tone. The word "Retardation" has properly the same meaning. We see no reason for calling a horizontal

forestroke (whether part-pulse or full-pulse) by a different name when it happens to be exceptionally resolved or unresolved. To note the rare and peculiar resolution will be quite sufficient.

229e. *Fundamental and Essential Discords.*—Dr. Macfarren calls all unprepared discords Fundamental. He selects three tones (Dominant, Supertonic, and Tonic), from one or other of which, if he takes them as Primaries in the Klang of Partials (see above, p. 281), he can imagine all the unprepared discords to have sprung. Dr. Stainer rejects these theories, and takes music as he finds it. Dr. Ouseley closely follows Dr. Macfarren. A horizontal forestroke resolving on a different chord from that which it strikes is called by Dr. Macfarren an Essential Discord. Other teachers do not use the word in this sense. According to Dr. Macfarren's nomenclature the chord which we shall afterwards call the Dominant-Ninth, would be called when horizontally prepared and resolved in its own chord a Suspension; when unprepared with the Seventh below the Ninth, a Fundamental Discord; and when horizontally prepared and resolved in another chord, an Essential Discord. These various names for the same thing are confusing to the student, but for public examinations he is bound to understand their meaning. See further, on Nomenclature "Teacher's Manual," p. 231 to 233.

230. **Effect of Incidentals.**—The effect of Fore-strokes is generally to brighten the music, and that of After-strokes to make it smooth as well as lively. The Incidentals also produce pretty pieces of imitation between the various Parts and Sections of the same piece. Those Incidentals which move stepwise (the *o.f.* and the *p.*) are by very far the most common. We may look through many a long piece of music without finding a single example of the Hanging, Guiding, or Unprepared part-pulse Incidentals. For “less common Incidentals,” and “continuous Passing-tones,” see “How to Observe,” p. 72.

231. **Analysis of Incidentals.**—In analysing a chord with part-pulse Incidentals the learner will at first find some difficulty in seeing which are the Essential tones of a chord and which are the Incidentals. Some such chords may be read in two different ways, and he will have to decide which reading is truer. In such cases the learner should ask himself, 1st, How the notes in the pulse before him can be best read upward in Thirds so as to form a consonant common chord? 2nd, If difficulty still remains, are there any habits of the ear in reference to chords, progressions, or dissonances which will assist the judgment? Thus if one reading would give a chord in the *c* position while other readings would give the chord in the *b* or *a* positions, the student would naturally prefer to *understand* the chord as the ear best *likes* it; if one reading gives a chord in the approach to a cadence which is not commonly used in such a place, while another reading gives the habitual chord in its right place, the second will be the more reasonable interpretation; again, if there is a tone in the case before him which can be read as a dissonance in one chord or as a consonance in another, he will look to see whether it is Prepared and Resolved, for he knows that the tone which the composer treated with such care he evidently meant to be felt as the dissonance. See also par. 216.

231*b.* **Illustrations.**—As a general rule we analyse “what we see.” But Mr. Griffiths has well said in the “Tonic Sol-fa Reporter,” Feb. 15th, 1871, “When the habits of chords are taken into consideration, the chord will not always *really be* what it appears to the eye. The ear remembering the usual habits, decides that the chord is something else.” This principle applies to full-pulse as well as to part-pulse incidentals, and it is convenient to refer to them here. The “overflowing chord” (see Ex. 137) does not sound to the ear as T with “persisting *d*” written thus [T], but as the familiar progression Dominant Seventh to a strong cadential Tonic.

In the following case, the second chord is to the eye ‘Rc. But the ear objects to entertain the *c* position of Minor chords, and decides the chord to be L with *r* and

*f* as full-pulse passing-tones. The same case in part-pulse dissonance has been shown above, Exs. 54 and 56.


Ex. 58. KEY A.

$\left\{ \begin{array}{l} d : r : m \\ d : - : t_1 \\ m : f : s \\ l_1 : - : s_1 \end{array} \right.$	
---	--

The student often falls into mistakes by not carefully studying par. 214.

In Ex. 59 we have a secondary chord, ‘S, made by a single tone in the Bass. In Ex. 60, we have the secondary ‘S made by *f* in an upper part, but this last case applies only to ‘S, and only to that in a perfect cadence.

## Ex. 59. KEY D.

:s	d'		
:r	d		
:t	s		
:s .f m			
S 'Sd Db			

## Ex. 60. KEY D.

:t	d'		
:r	d		
:s .f m			
:s, d			
S 'S D			

In the following case, the second chord might be interpreted as Mb. But the ear avoids the unmeaning chord M, and as this quick-moving chord stands in the midst of the Dominant Seventh, the well-known cadential habits of the ear compel us to interpret it as <sup>6</sup>S with W.F.

## Ex. 61. KEY G.

:r	m :r	d		
:t,	t,	— d		
:f	s :f	m		
:s,	s,	s,		
		d		

In the following case, the second-last chord might be understood as Sc, but Sc generally moves stepwise in the Bass (see par 182), and the chord S does not "progress" into R. See par. 164. The ear feels that we have a R cadence, and recognizes the *t* and *s* as oblique fore-strokes—<sup>46</sup>R with 2 O.

## Ex. 62. KEY D.

:t .l	s :f		
:m	r :—		
:r'.d'	t :l		
:l,	r :—		

Other difficulties commonly found in analysing arise from the pupil not studying with sufficient care pars. 214, 215, on the Difference between Chromatic and Transitional Chords, par. 172<sup>e</sup> on Interrupted Resolution, par. 172<sup>c</sup> on Delayed Resolution, and par. 244 on Persisting *d* and Pedals or Holding-tones.

## ELEVENTH STEP.

THE MODERN MINOR. PROGRESSIONS IN WHICH IT IS SIMILAR TO THE MAJOR MODE. PROGRESSIONS IN WHICH IT DIFFERS FROM THE MAJOR MODE. MINOR TRANSITION. MODULATION. TRANSITIONAL MODULATION. ANALYSIS OF MODULATION.

232. **The Modern Minor Mode.**—The modern Minor Mode is a "mode of using" the Common Scale, founded on the old Lah Mode (see above, p. 89) and employing commonly a sharp Seventh to improve the harmony, and occasionally a sharp Sixth to improve the melody, the smoothness of which had been disturbed by the sharp Seventh. See above, pp. 41 to 45, and 278. The modal relations of the modern Minor compared with the Major will be seen by the Table on p. 321.

In naming the chords, when they are used in connection with the *Minor Mode*, we place the word *Minor* before their names (thus, *Minor-R*), and in printing we use italics. In the cases, however, of *SE* and <sup>se</sup>*M* the word "Minor" may be omitted.

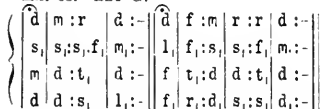
233. **Similarities of the Two Modes.**—As a general rule, as is D to the Major Mode, so is *Minor-L* to the Minor; as is S to the Major Mode, so is <sup>se</sup>*M* to the Minor; as is F to the Major Mode, so is *Minor-R* to the Minor, and so on. The two Modes thus correspond with one another in their Tonic, Dominant, and other cadences, and in the mode of approach to

those cadences, as well as in the common dissonances of the Dominant Seventh,  $^7S$  or  $^{7se}M$ , the Supertonic Seventh  $^7R$  or Minor- $^7T$ , the Seventh on the Leading-tone  $^7T$  or Minor- $^7SE$ , and the Fourth on the Dominant  $^4S$  or Minor- $^4M$ .

The chords for the most part change their habit with the change of Mode. Thus D, the most important chord in the Major, becomes in the Minor as unimportant as the "unmeaning" chord M in the Major; the "unmeaning" M in the Major becomes in the Minor, with the help of its sharpened Third, the vitalizing Dominant of the new Mode; the chord S, which was the Dominant in the Major, is not even recognized as a chord in the Minor; F, the Subdominant of the Major, becomes in the Minor the slightly-used Submediant, taking the comparatively low place which L occupies in the Major Mode; RAY or RAH, which is only a useful substitutional in the Major Mode, becomes the important Subdominant of the Minor; T, which, even as a Substitutional, is little used in the Major Mode, becomes the useful Supertonic of the Minor; L, which in the Major Mode is only a substitutional for  $F^b$  or for D, becomes in the Minor Mode the very Tonic itself.

233b. *Illustrations.*—See in "Cannons," p. 81, two cadences moving from Subdominant to Dominant, and one moving from Dominant to Tonic, all in the Minor Mode. No lengthened tune could be literally or note for note changed from the Major to the Minor of the same Tonic without causing awkwardness in the harmony. But some chants can be so changed. Such chants often have the word "changeable" written over them. In Ex. 63 and 64 these chants are illustrated. Notice that in the Staff Notation the notes remain in the same places on the staff, although the altered signature affects the pitch of some of them.

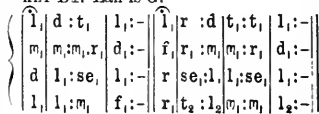
EX. 63. KEY G.



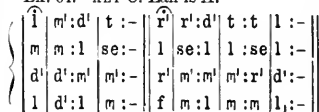
"Changeable," i.e., can be played in third flat key (B2) as Minor, sharpening the Seventh.



KEY B2. Lah is G.



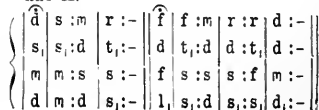
EX. 64. KEY C. Lah is A.



"Changeable," i.e., can be played in third sharp key (A) as Major.



KEY A.



# RELATION OF TONES IN THE MAJOR AND THE MODERN MINOR MODES.

Names of Modal Relation.	Corresponding Tones in the Major Mode.	Corresponding Tones in the Minor Mode.
TONIC . . . .	d <sup>1</sup>	l
LEADING-TONE .	t	se*
SUBMEDIANT . .	l	f†
DOMINANT . . .	s	m
SUBDOMINANT .	f	r
MEDIANT . . .	m	d
SUPERTONIC . .	r	t <sub>1</sub>
TONIC . . . .	d	l <sub>1</sub>

\*Or s, seldom, and only as a downward passing-tone, in which case it may be called "the Subtonic," but is not truly a *leading-tone*.  
†Or *ba*, when smooth melody requires it as a passing or waving tone.

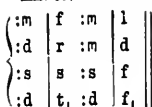
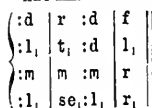
**234. Differences of the Two Modes.**—Differences of chords and progressions are rendered necessary in the Minor Mode, 1st, by the bad melody which **f** to **se** makes; 2nd, by the too many consecutive Minor chords; 3rd, by the great prominence given to the weak chords *Ta* and *SEa*, which require a regularly-resolved dissonance to make them more acceptable; and 4th, by the unacceptable effect of **ba** when used as the Root of a chord. It may also be mentioned that in old music, in a Tonic cadence, the **d** of the final chord was often changed to **de**, so great was the ear's preference for Major chords. See "There is a ladie," p. 139.

**234b. Illustrations.**—Study each of the following illustrations as it comes.

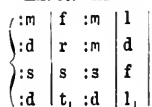
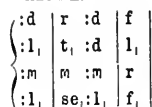
The [Subdominant cadences on F and Fb in the Major must be avoided in the corresponding Minor (*R* and *Rb*) because of their weak effect—bringing into pro-

minence two consecutive Minor chords. In Ex. 65 a F cadence is shown, followed by its literal transposition in the Minor, which is felt to be weak and undesirable. In Ex. 66 the same result is shown with the Fb cadence.

## Ex. 65. KEY F.

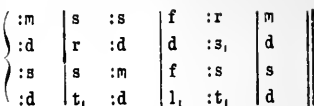
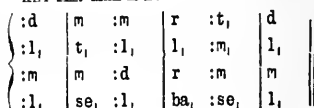
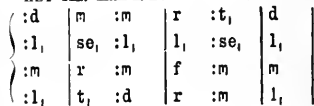
KEY A<sub>2</sub>. Lah is F.

## Ex. 66. KEY F.

KEY A<sub>2</sub>. Lah is F.

In Ex. 67 we have to notice the Dominant chord in the second pulse, and the Bass phrase  $l_1 t_1 d$ . In the literal translation into the Minor, the Dominant on the second pulse does not sound well. It is much improved by the introduction of the Seventh ( $r$  instead of  $m$ ). But then a Dominant *Seventh* followed by a Tonic in the  $a$  position is too much like a decisive cadence to be used at the opening of a sentence; therefore, we take  $b$  position for the Tonic, and this gives the "amended" form. The literal transposition of the closing Bass phrase is unacceptable to the ear; for the chord  $BA$  is disliked, partly because of its "diminished" character, and partly because it confuses key-relationship. The modern Minor has already two such undesirable chords, one on  $t$  and one on  $se$ , and the ear cannot endure a third. Besides, the  $ba$  is very like a  $fe$ , and that would suggest transition to another key, which is not intended. Hence the "amended" Bass with its pleasant continuous stepwise motion, and its avoidance of  $ba se l$ .

## Ex. 67. KEY F.

KEY A<sub>2</sub>. Lah is F. *Literal.*KEY A<sub>2</sub>. Lah is F. *Amended.*

In Ex. 68 we have in the Bass the contrary of  $l_1 t_1 d$ , that is  $d t_1 l_1$ . This also cannot be well imitated in the Minor. Instead of  $l se ba$  we generally have to substitute  $l s f$ . This will be understood by listening to the literal and "amended" forms of the Minor below. Here also the chord  $BA$  has to be avoided.





## Ex. 71. KEY C.

{	m'		l	:	r	:	t		d	:	—	
{	s		f	:	l	:	s		s	.	—	
{	d'		d'	:	f'	:	r'		m'	:	—	
{	d		f	:	r	:	s		d	.	—	

KEY E $\flat$ . Lah is C. *Literal.*

{	d'		f	:	t	:	se		l	:	—	
{	m		r	:	f	:	m		m	:	—	
{	l		l	:	r'	:	t		d'	:	—	
{	l <sub>1</sub>		r	:	t <sub>1</sub>	:	m		l <sub>1</sub>	:	—	

KEY E $\flat$ . Lah is C. *Amended.*

{	d'		l	:	l	:	se		l	:	—	
{	m		f	:	f	:	m		m	:	—	
{	l		l	:	r'	:	t		d'	:	—	
{	l <sub>1</sub>		r	:	t <sub>1</sub>	:	m		l <sub>1</sub>	:	—	

In Ex. 72 we have cases of the "proper use of *ba*" imitating *l* of the Major Mode. In the second pulse it is taken as the chord *ba* 7', and in the fourth pulse as an up'ard oblique forestroke.

## Ex. 72. KEY F.

{	m	:	f		s	:	l	.	t		d'	:	—		
{	d	:	l <sub>1</sub>	.	t <sub>1</sub>		d	.	m	:	r		d	:	—
{	s	:	f		m	.	s	:	s		s	:	—		
{	m	:	r		d	:	f		m	:	—				

KEY A $\flat$ . Lah is F.

{	d	:	r		m	:	b	.	se		l	:	—	
{	l <sub>1</sub>	:	b <sub>1</sub>	.	se <sub>1</sub>		l <sub>1</sub>	.	d	:	t <sub>1</sub>		l <sub>1</sub>	:
{	m	:	r		d	.	m	:	m		m	:	—	
{	d	:	t <sub>1</sub>		l <sub>1</sub>	:	r		d	:	—			

235. **Minor Transition.**—Transition from one key to another takes place in the Minor Mode just as in the Major, and it can be analysed in the same way. But transition is not so freely used *within* the Minor Mode as within the Major.

235b. *Illustrations.*—See for illustration | to Observe," ils. 151, 152.  
 "And with His stripes," p. 226, also "How

236. **Modulation.**—Change of Mode (see above, p. 49) is conducted in the same manner as change of key. It has, 1st, its Removes; 2nd, its Factors; 3rd, its Distinguishing Chord;

4th, its Extent ; 5th, its Relation ; 6th, its Manner of Entry ; and 7th, its Object ; and it can be analysed, like Transition, under these seven heads.

236b. *Illustrations*.—See a gradual cadence modulation to the Relative Minor in "Evelyn," p. 80, and a proximate cadence modulation to the Relative Minor in "Müller," p. 82. See a proximate extended modulation to Relative Minor

in "Croft's," p. 81 ; a sudden ditto in "Bach," p. 83 ; and a gradual ditto in "See the conquering," p. 104. See proximate extended modulation to Relative Major in "Cannons," p. 81, with a very gradual return to the Minor.

**237. Transitional Modulation.**—Change of key accompanied by change of mode (see above, p. 58) is carried out on the principles developed above, pp. 89, 90. Transitional modulation can be analysed in the same way as transition.

237b. *Illustrations*.—See proximate cadence transitional modulation to first flat Minor in "Melcombe," p. 80. See a sudden passing transitional modulation to the first flat Minor in "Reay," p. 85. See also transitional modulations to the first sharp Minor, first flat Minor, and first sharp Major, p. 107. See gradual passing transitional modulation from

Minor to first sharp Major in "First Movement," p. 200, scores 3, 4. See a sudden extended modulation from Minor to second sharp Major, p. 210, sc. 3. See a proximate extended transitional modulation from Major to Tonic Minor with a return to the Tonic Major, at the end of "Blow, blow," p. 171. See also "How to Observe," ils. 146 to 150, and 155, 156.

## TWELFTH STEP.

FULL-PULSE DISSONANCES. RESOLVING ON THE TONIC. RESOLVING ON THE DOMINANT. RESOLVING ON THE SUBDOMINANT. RESOLVING ON THE SUPERTONIC. SEQUENCE OF SEVENTHS. PERSISTING-TONES AND ORGAN-POINT. ANALYSIS OF FULL-PULSE DISCORDS.

**238. Full-pulse Dissonances.**—The full-pulse dissonances are like the part-pulse dissonances, but require to be more carefully watched. As they occupy a larger space in the music the peculiarities of their preparation, percussion, and resolution are more important to the ear. Their apologies are of the same nature with those of the part-pulse dissonances. The path of a dissonance attracts the ear and carries it on to its resolution. The dissonance disturbs, the resolution satisfies. For the ear to be disturbed by a dissonance and then have its attention led into some unimportant chord of the Mode would be disappointing. The more important the chord into which the dissonance resolves, the better is the ear satisfied. The instinct of the composer naturally guides him in this ; and, as a matter of fact,  ${}^7S$  and  ${}^{7se}M$  which resolve on the Tonic are twice *as much used* as any which resolve upon the Dominant, and the number of discords resolving on the Tonic are more than twice *as many* as those resolving on the Dominant. The Dominant, however, resolves a large number of dissonances, like those in  ${}^7R$  and in Minor  ${}^7T$ ,

which we have already studied; while the dissonances which resolve on the Subdominant and its substitute the Supertonic are few in number and little used. In addition to the instructions on this subject given above, pp. 280 to 285, it should be remembered that in the act of percussion the proper mental effect of the intruding tone is intensified; thus, *f* is made more "awe-inspiring or desolate" in  ${}^7S$ ,  ${}^4D$ , and  ${}^{9se}M$ ; and *l* is made more "touching or sad" in  ${}^7T$ ,  ${}^9S$ , and  ${}^4M$ . And it should be noticed that the object of a dissonance is either for this *effect* or for the *conveniences* of securing stepwise flow of parts, or of binding chords not otherwise well bonded (see above, p. 285), or making unsonorous chords endurable (see p. 303), for the sake of the "path of the dissonance," or of intentionally lessening the sonorousness of too bright a chord in Minor progressions, or of calling special attention to the principal chords of the key.

**239. Tonic Resolution.**—The chords which, apart from the question of dissonances, most easily move into the Tonic are—1st, the Dominant and its substitutionals; 2nd, the Subdominant; and 3rd, the Tonic itself. These are also the chords most used for the percussion of dissonances which resolve on the Tonic. The commonest are the Sevenths on the Dominant and the Leading-tone. Then follow the Fourth and Ninth on the Tonic itself, and the Sixth on the Subdominant. There are also several coupled dissonances which resolve on the Tonic. It should be noticed that in passing to the modern Minor, the sharp Seventh sometimes introduces an additional semitone, and so makes the dissonance too great for common usage.

239b. *Dominant Seventh.*— ${}^7S$ , *f* against *s*;  ${}^{7se}M$ , *r* against *m*. The percussion of the Dominant Seventh is of the best kind—against the firm Root of the chord, and it displaces no essential tone of a chord, although it allows the omission of the Fifth; even the Third is sometimes omitted, there being still a Third left in the chord. The acceptability to the ear of this discord is proved by its being often allowed to strike as a primary—on the strong pulse—and without preparation. Its resolution is of the best kind, leading the ear to the Third of the resolving chord. The resolution in the Minor, *r* to *d*, is not so smooth and natural as that in the Major, *f* to *m*. This dissonance is chiefly used as a full-pulse passing-tone for the *convenience* of smooth parts, or of deciding the key; but it is often employed on the strong-pulse unprepared, and also rarely on the last chord of a cadence,—for its own proper mental *effect*. Some important particulars about the resolution of this chord are given above, pp. 280 and 281. Notice that in the Major mode cadences  ${}^7S$  sometimes

resolves into *L* instead of *D*, and in Minor mode cadences  ${}^{7se}M$  resolves into *F* instead of *L*. These are the "surprise cadences."

#### DOMINANT SEVENTH.

Ex. 73. KEY G.

$\left. \begin{array}{l} s \\ d \\ m \\ d \end{array} \right\}$	: <i>f</i>	<i>m</i>	
	: <i>t</i> <sub>1</sub>	<i>d</i>	
	: <i>s</i>	<i>s</i>	
	: <i>s</i> <sub>1</sub> ${}^7S$	<i>d</i>	

7

Ex. 74. KEY G.

$\left. \begin{array}{l} m \\ d \\ s \\ d \end{array} \right\}$	: <i>f</i>	: <i>m</i>	
	: <i>r</i>	: <i>d</i>	
	: <i>s</i>	: <i>s</i>	
	: <i>t</i> <sub>1</sub> ${}^7S_b$	: <i>d</i>	

6  
6

Ex. 75. KEY F.

s	:s	d'	
d	:t,	d	
m	:f	s	
d	:r	m	

<sup>7se</sup>Sc

Ex. 76. KEY G.

r	:r	d	
t,	:t,	d	
s	:s	s	
s,	:f,	m,	

<sup>7sd</sup>

Ex. 77. KEY G.

m	:r	d	
d	:t,	d	
s	:f	m	
s,	:s,	l,	

Ex. 78. KEY G. Lah is E.

d	:t,	l,	
l,	:se,	l,	
m	:r	d	
m,	:m,	l,	

<sup>7se</sup>M

Ex. 79.  
KEY G. Lah is E.

m	:r	d	
t,	:t,	l,	
m	:m	m	
se,	:se,	l,	

<sup>7se</sup>Mb

Ex. 80.  
KEY C. Lah is A.

l	:r'	d'	
m	m	m	
l	se	:l	
d	t,	:l,	

<sup>7se</sup>Mc

Ex. 81. KEY G.

d	:t,	m	
l,	:se,	l,	
m	:m	m	
m,	:r,	d,	

<sup>7se</sup>Ma

Ex. 82. KEY G.

m	:r	d	
d	:t,	l,	
l	:se	l	
m,	:m,	f,	

239c. *Subtonic\* Seventh, or Leading-tone Seventh.*—<sup>7</sup>T, l against t; <sup>7</sup>SE, f against se. In the Major Mode the percussion is against the Root. The effect of l, the sorrowful tone, beating against t, the piercing tone, is a very marked one. When the dissonance is primary, the effect is too strong, and it requires a horizontal preparation. The discord is chiefly used, for its own piquant and touching effect, on the strong pulse, unprepared, with the Root in the Bass and the dissonance in the Air,—although it can be used on the weak pulse and in various other positions.

In the Minor <sup>7</sup>SE the f is not really dissonant, for although the interval f to se would be called an Augmented Second (see above, p. 14) it is nearly as large an interval as the Minor Third (above, p. 11); but the intruding tone f is treated as though it were a dissonance. This chord is principally marked by its undecided "tonality" or key-relation. It is not unfrequently used in operatic and instrumental music to express the sentiments of distress and fear. Much is said in instruction books, of its powers in promoting transition and modulation. As it consists of three Minor Thirds the composer can "suppose" it to be in any position he chooses, for all are alike, and each supposition will carry him into a new key (see Extended Modulator, p. 50, and question 73, below); or other chords can easily be altered by a chromatic flat or sharp into the Diminished Seventh of a new key. But only a few of these possible changes really sound well, and all of them ignore "just intonation." See above, p. 16. The chord is chiefly used for its own effect. See "Construction Exercises,"

\* For "Subtonic," see above, p. 42.

p. 101. It should be noticed that both <sup>7</sup>T and <sup>7</sup>SE are sometimes, especially in the *d* position, resolved on the Dominant on their way to the Tonic.

## SUBTONIC SEVENTH.

Ex. 83. KEY G.

{	:m		l	:s	
	:d		r	:m	
	:s		f	:m	
	:d		t	:d	

<sup>7</sup>T

Ex. 84. KEY F.

{	:d'		l	:s	
	:m		t	:d	
	:s		f	:s	
	:d		r	:m	

<sup>7</sup>T<sub>b</sub>

Ex. 85. KEY E2.

{	:m		l	:s	
	:d		r	:s	
	:s		t	:d'	
	:s <sub>1</sub>		f	:m	

<sup>7</sup>T<sub>c</sub>

Ex. 86. KEY G.

{	:f		f	:m	
	:d		t	:d	
	:d		r	:m	
	:l		l	:s <sub>1</sub>	

<sup>7</sup>T<sub>d</sub>

Ex. 87. KEY G.

{	f	:f		m	
	t	:—		d	
	r	:—		m	
	l	:s <sub>1</sub>		s <sub>1</sub>	

Ex. 88.

KEY C. Lah is A.

{	l	:t		d'	
	f	:f		m	
	r'	:r'		d'	
	r	:se <sub>1</sub>		l <sub>1</sub>	

<sup>7</sup>SE

Ex. 89.

KEY C. Lah is A.

{	:m'		r'	:d'	
	:m		f	:m	
	:se		se	:l	
	:m		t	:d	

<sup>7</sup>SE<sub>b</sub>

Ex. 90. ~

KEY C. Lah is A.

{	d'	:t		d'	
	m	:f		m	
	l	:se		l	
	m	:r		d	

<sup>7</sup>SE<sub>c</sub>

Ex. 91.

KEY G. Lah is A.

{	:se		se	:l	
	:r		r	:d	
	:t		t	:l	
	:m		f	:m	

<sup>7</sup>SE<sub>d</sub>

Ex. 92.

KEY B2. Lah is G.

{	r	:r		d	
	se <sub>1</sub>	:—		l <sub>1</sub>	
	t <sub>1</sub>	:—		d	
	f <sub>1</sub>	:m <sub>1</sub>		m <sub>1</sub>	

239d. Tonic Fourth.—<sup>4</sup>D, *f* against *s*; <sup>4</sup>L, *r* against *m*. The percussion of the Fourths is not so good as that of the Sevenths, being only against the Fifth of the chord into which it intrudes. It displaces the Third, unless that Third is in the Bass, and at secondary or tertiary distance. But generally it leaves the chord bare of its Third. It is felt to be so harsh as to need horizontal preparation, but having this, it commonly strikes on the strong accent, and at primary distance. Its perfect resolution on the Third of its own chord, and that the Tonic, is felt to be an ample atonement for the harshness of its percussion. The dissonant *f* in <sup>4</sup>D has a harsher effect than the *f* in <sup>7</sup>S because there is generally no sweet Third to counterbalance it.

#### TONIC FOURTH.

**Ex. 93. KEY F.**

**Ex. 93. KEY F.**

{ :f	f	:m	
{ :d	d	:—	
{ :l	s	:—	
{ :f <sub>1</sub>	d	:—	

4D

4 3

Ex. 94. KEY F.

{ :s | f :m ||  
 { :d | d :—  
 { :s | s :—  
 { :m | m<sub>1</sub> :—  
 4D<sub>b</sub>

Ex. 95. KEY F.

$\left\{ \begin{array}{l} :f \\ :d \\ :l \\ :f, \end{array} \right. \left| \begin{array}{l} f \\ d \\ s \\ s, \end{array} \right. :M \parallel$

Ex. 96. KEY C.

$\left. \begin{array}{l} :t \\ :s \\ :r^1 \\ :f \end{array} \right\} \begin{array}{l} d^1 : - \\ s : - \\ d^1 : - \\ f : \mathbb{M} \end{array} \quad || \quad \begin{array}{c} \text{Musical notation for } 4^{\text{th}} \text{ De} \end{array}$

Ex. 97.  
KEY C. Lah is A.

$\left\{ \begin{array}{l} :r^1 \\ :l \\ :f^1 \\ :r \end{array} \right\} \left| \begin{array}{l} r^1 \\ l \\ m^1 \\ l \end{array} \right| :d^1 : - : - : - : - \parallel$

Ex. 98.  
KEY C. Lah is A.

[illegible]

Ex. 99.  
KEY C. Lah is A.

$\left\{ \begin{array}{l} :r^{\dagger} \\ :l \\ :f^{\dagger} \\ :r \end{array} \right. \left| \begin{array}{l} r^{\dagger} \\ l \\ m^{\dagger} \\ m \end{array} \right. :d^{\dagger} \text{ —} \parallel$

Ex. 100.  
KEY C. Lah is A.

$\left\{ \begin{array}{l} t \\ f \\ se \\ r \end{array} \right. \left| \begin{array}{l} d' \\ m \\ l \\ r \end{array} \right. : -$

${}^4Le$

7  
5  
2


239e. *Tonic Ninth*.—<sup>9</sup>D, *r* against *m*; <sup>9</sup>L, *t* against *d*. The percussion is weak, being against the Third of the chord, it necessarily displaces the Root, unless (as with the Third in the Tonic Fourth) that Root is in the Bass, and at secondary or tertiary distance. The dissonance is so harsh, especially in the Minor Mode, that we rarely find it used at primary distance, and very seldom otherwise than horizontally prepared. It is commonly on the strong pulse, and has a good resolution on the Root itself and within its own chord. This discord is employed for its own effect.

TONIC NINTH.


Ex. 101. KEY C.

[illegible]

Ex. 102. KEY C.

{ :r<sup>1</sup> | r<sup>1</sup> :d<sup>1</sup> | } || 

Ex. 103. KEY C

$\left\{ \begin{array}{l} :r' \\ :l \\ :f' \\ :f \end{array} \right\} \left| \begin{array}{l} r \\ s \\ m' \\ s \end{array} \right| :d \\ : - \\ : - \\ : - \\ : - \end{array} \parallel$ 


## Ex. 104. KEY C.

{ :r'   m' :—
{ :s   s :—
{ :f'   m' :—
{ :t,   r :d

<sup>9</sup>De  
om.

## Ex. 105.

KEY C. Lah is A.

{ :t   t :l
{ :f   m :—
{ :r'   d' :—
{ :se   l :—

<sup>9</sup>L

## Ex. 106.

KEY C. Lah is A.

{ :t   t :l
{ :f   m :—
{ :r'   m' :—
{ :r   d :—

<sup>9</sup>Lb  
om.

## Ex. 107.

KEY C. Lah is A.

{ :t   t :l
{ :f   m :—
{ :t   d' :—
{ :r   m :—

<sup>9</sup>Lc

## Ex. 108.

KEY C. Lah is A.

{ :t   d' :—
{ :se   m :—
{ :r'   m' :—
{ :t   t :l

<sup>9</sup>Le  
om.

239f. *Subdominant Sixth*.—*r* against *d* in *F*; *t* against *l* in *R*. The Sixth of a chord raises a doubt in the analyst's mind whether it is not itself the Root. Seeing in a chord the tones *f l d r*, he asks himself whether they should not be read *r f l d*. Which is the dissonance—the *d* or the *r*? Our only answer would be by another question—which of the two acknowledges itself the dissonance by resolution, and especially (if it be so) by preparation as well? If *d* resolves, even with delayed resolution, downward, we should treat it as the dissonance, and *r* as the Root of the chord; if *d* steadily

holds its own, and *r* resolves (though it be only upward, moving to *m*) we should call *r* the dissonance and *f* the Root. On the same principle we should analyse the corresponding chord of the Minor Mode. Compare 'R and 'T in Exs. 149 and 152 with the discord Exs. 109 and 110. The Sixths have nothing above them in the chord to beat against and to make them resolve downward. They beat against the Fifth, and frequently resolve upward. They may be forestrokes, but they are generally upward passing-tones resolving on the tone above them. Their effect is not very striking, and they are very little used. Compare par. 240b.

## SUBDOMINANT SIXTH.

## Ex. 109. KEY C.

{ d' :r'   m'
{ l :l   s
{ d' :d'   d'
{ f :f   d

**F**  
**P**

## Ex. 110.

KEY C. Lah is A.

{ l :t   d'
{ f :f   m
{ l :l   l
{ r :r   l,

**B**  
**P**

239g. *Tonic Sixth*.—<sup>6</sup>D, *l* against *s*; <sup>6</sup>L, or <sup>ba</sup>L, *f* or <sup>ba</sup> against *m*. The Tonic Sixth is but little used. It is usually secondary or tertiary. It is used both on the strong and weak pulse. Its preparation is sometimes horizontal, sometimes oblique, and sometimes upward oblique. In the last case it resolves upward. It is chiefly used for convenience of smoothness in the parts, and with horizontal preparation for its own effect.

## TONIC SIXTH.

## Ex. 111. KEY G.

{ :l   l :s
{ :d   d :—
{ :ra   m :—
{ :fe,   s, :—

<sup>6</sup>D



## Ex. 112. KEY G.

$\left\{ \begin{array}{l} d : - : - \\ s : - : - \\ m : - : - \\ d : t_1 | l_1 : s_1 \end{array} \right\}$

## Ex. 113. KEY F.

$\left\{ \begin{array}{l} s : l : t \\ m : - : r \\ s : - : - \\ d : - : s_1 \end{array} \right\}$

## Ex. 114.

## KEY G. Lah is E.

$\left\{ \begin{array}{l} f : f : m \\ l_1 : l_1 : - \\ r : m : - \\ t_1 : d : - \end{array} \right\}$

## Ex. 115.

## KEY G. Lah is E.

$\left\{ \begin{array}{l} f : f : m \\ se_1 : l_1 : - \\ r : d : - \\ m_1 : m_1 : - \end{array} \right\}$

## Ex. 116.

## KEY G. Lah is E.

$\left\{ \begin{array}{l} m : - : - \\ se_1 : l_1 : t_1 \\ r : d : t_1 \\ m_1 : ba_1 : se_1 \end{array} \right\}$

## DOMINANT FOURTH &amp; SEVENTH.

## Ex. 117. KEY F.

$\left\{ \begin{array}{l} s : f : - : m \\ m : r : - : d \\ d^1 : d^1 : t : d^1 \\ s : s : - : d \end{array} \right\}$

## Ex. 118. KEY G.

$\left\{ \begin{array}{l} d : d : t_1 : d \\ s_1 : s_1 : - : s_1 \\ m : f : - : m \\ m : r : - : d \end{array} \right\}$

## Ex. 119. KEY C.

$\left\{ \begin{array}{l} d^1 : d^1 : t : d^1 \\ l : s : - : s \\ d^1 : r^1 : - : d^1 \\ f : f : - : m \end{array} \right\}$

## Ex. 120. KEY C.

$\left\{ \begin{array}{l} m^1 : f^1 : - : m^1 \\ s : s : - : s \\ d^1 : r^1 : - : d^1 \\ d : d : t_1 : d \end{array} \right\}$

## Ex. 121.

## KEY C. Lah is A.

$\left\{ \begin{array}{l} l : r^1 : - : d^1 \\ l : l : se : l \\ d^1 : t : m^1 : m \\ m : m : - : l_1 \end{array} \right\}$

## Ex. 122.

## KEY C. Lah is A.

$\left\{ \begin{array}{l} l : - : se : l \\ m : - : m : m \\ r^1 : - : r^1 : d^1 \\ t_1 : - : t_1 : d \end{array} \right\}$

239h. Dominant Fourth and Seventh.—<sup>47</sup>S, *f* against *s*, and *d* against *r*; <sup>47</sup>M, *r* against *m*, and *t* against *t*. These coupled dissonances follow their own habits when separate—that is, the Seventh is commonly unprepared, and resolves on another chord, while the Fourth is horizontally prepared, and is “self-resolved.” But they cannot be “simultaneously resolved;” the Seventh has to wait for the resolution of the Fourth before it can reach its own. These coupled dissonances have “successive resolution.” This dissonance is used in cadences, and also freely out of them, for its own beautiful effect.

Ex. 123.  
KEY C. Lah is A.

:l	l	:se	l
:f	m	:-	m
:l	t	:-	l
:r	r	:-	d

74M<sub>d</sub>

6 —  
5 #4  
2 —

Ex. 124.  
KEY C. Lah is A.

:l	t	:-	l
:m	m	:-	m
:d'	r'	:-	d'
:l	l	:se	l

74M<sub>e</sub>

5 —  
4 —  
2 —

239j. Tonic Ninth and Fourth.—<sup>94</sup>D, r against d, and f against s; <sup>94</sup>L, t against l, and r against m. This coupled dissonance brings a Third into the chord which makes it more bearable. In the percussion the Ninth displaces the Root, except it be at secondary or tertiary distance. Notice that in the example of the c position the "resisting" Root has an upward oblique preparation. This dissonance is generally used as a forestroke, and nearly always horizontally prepared. Below is quoted, however, a case in the Minor in which the dissonances are upward passing-tones, and another case in which both tones are unprepared. The discord is "self-resolved," and is used for its own somewhat harsh effect. It is curious to notice in the b position four successive tones of the scale struck together. If they were struck at primary distance they would be unendurable. In this case the Thirds are as close as they can be, but the dissonances are tertiary.

### TONIC NINTH AND FOURTH.

Ex. 125. KEY C.

:t	d'	:-
:f	f	:m
:r'	r'	:d'
:s,	d	:-

<sup>94</sup>D

9 8  
4 3

Ex. 126. KEY F.

:f	f	:m
:r	r	:d
:l	s	:-
:r	m	:-

<sup>94</sup>D<sub>b</sub>  
om.

9 8  
7 6

Ex. 127. KEY C.

:t	d'	:-
:f	f	:m
:r'	r'	:d'
:s	s	:-

<sup>94</sup>D<sub>c</sub>

7 6  
5 4

Ex. 128. KEY C.

:f'	f'	:m'
:s	s	:-
:t	d'	:-
:r	r	:d

<sup>94</sup>D<sub>e</sub>

7  
4  
3

Ex. 129.  
KEY C. Lah is A.

:t	r'	:d'
:m	m	:-
:se	t	:l
:m	l	:-

<sup>94</sup>L

9 8  
4 3

Ex. 130.  
KEY C. Lah is A.

d'	t	:l
m	m	:m
m'	r'	:d'
l	l	:l

<sup>94</sup>L

9  
4

Ex. 131.  
KEY G. Lah is E.

:m	m	:-
:t,	d	:-
:r	r	:d
:t,	t,	:l,

<sup>94</sup>L<sub>e</sub>

9 —  
4 —

Ex. 132.  
KEY C. Lah is A.

m'	—	:m'
i	—	:l
d'	r'	:m'
l	t	:d'

<sup>94</sup>L<sub>e</sub>

8 —  
5 —  
3 8

239k. *Tonic Seventh and Fourth.*—<sup>74</sup>D, *t* against *d*, and *f* against *s*; <sup>se4</sup>L, *se* against *l*, and *r* against *m*. These coupled dissonances do not move in Thirds like the Ninth and Fourth. They consist of the "partial dissonance" of the Dominant Seventh "overflowing" into the Tonic, and this partial dissonance resolves in its natural and habitual way, the Fourth going down and the Seventh up. In the *d* position the Tonic is generally omitted, and that makes the chord simply one of the Dominant Seventh. The dissonances are generally, but not always, horizontally prepared. These discords are chiefly used in cadences, giving the Tonic chord the opportunity of offering a strong resistance, and then conquering.

### TONIC SEVENTH AND FOURTH.

Ex. 133. KEY G.

<i>f</i>	<i>f</i>	:m	
<i>t</i>	<i>t</i>	:d	
<i>s</i>	<i>s</i>	:—	
<i>s</i>	<i>d</i>	:—	

74D

7 8  
4 3

Ex. 134. KEY C.

<i>r</i>	<i>t</i>	:d'	
<i>f</i>	<i>f</i>	:m	
<i>l</i>	<i>s</i>	:—	
<i>r</i>	<i>m</i>	:—	

74D<sup>b</sup>  
om.

9 8  
5 6

Ex. 135. KEY G.

<i>f</i>	<i>f</i>	:m	
<i>r</i>	<i>d</i>	:—	
<i>s</i>	<i>s</i>	:—	
<i>t</i>	<i>t</i>	:d	

74D<sup>d</sup>

6  
5  
2

Ex. 136.  
KEY C. *Lah* is A.

<i>se</i>	<i>se</i>	:l	
<i>m</i>	<i>m</i>	:—	
<i>r</i>	<i>r</i>	:d'	
<i>m</i>	<i>l</i>	:—	

4seL

7 8  
4 3

239l. *Tonic Ninth Seventh and Fourth.*—<sup>974</sup>D, *r* against *d*, and *t* against *d*; <sup>9se4</sup>L, *t* against *l*, and *se* against *l*. Here we have not only the partial dissonance of the Dominant Seventh, but also its Fifth overflowing into the chord of the Tonic. This adds a sweet Third to the intruding chord, but makes it more difficult for the Tonic to resist, and more triumphant for it to conquer. This overflowing chord is exclusively used in cadences with the object of asserting the power of the Tonic.

### TONIC NINTH, SEVENTH, AND FOURTH.

Ex. 137. KEY C.

<i>t</i>	<i>t</i>	:d'	
<i>f</i>	<i>f</i>	:m	
<i>r</i>	<i>r</i>	:d'	
<i>s</i>	<i>d</i>	:—	

974D

9 8  
7 8  
4 3

Ex. 138.

KEY C. *Lah* is A.

<i>se</i>	<i>se</i>	:l	
<i>r</i>	<i>r</i>	:d	
<i>t</i>	<i>t</i>	:l	
<i>m</i>	<i>l</i>	:—	

94seL

9 8  
7 8  
4 3

239m. *Dominant Sixth and Seventh.*—<sup>67</sup>S, *m* against *f*, and *f* against *s*; <sup>67se</sup>M, *d* against *r*, and *r* against *m*. These coupled dissonances are dissonant with one another, and are never placed at primary distance. The Sixth generally displaces the Fifth, and has both Root and Third consonant with it. Were it not for the Seventh it might often be interpreted as the Root of the chord, except that mode relation regards the Third of the mode as a bad and useless tone for the Root of a chord. The Sixth being so strongly supported by consonance, the Seventh is felt to be the chief dissonance. The Sixth, when there is no Fifth in the chord, may leap to the Tonic in the next chord, but it is most commonly resolved in its own chord—the Seventh waiting for it, and then resolving on the Tonic chord. The Sixths and Sevenths are thus like the Sevenths and Fourths in their "successive resolution." Both the dissonances may be unprepared. They are used both in and out of cadences for their own beautiful effect. The last resolution like that of the Dominant Seventh alone may be on the "surprise cadence," pp. 304 and 327.

## DOMINANT SIXTH AND SEVENTH.

Ex. 139. KEY G.

m	:r	d	
t <sub>1</sub>	:t <sub>1</sub>	d	
f	:f	m	
s <sub>1</sub>	:s <sub>1</sub>	d	
67S			

6 5  
7 —

Ex. 140. KEY G.

m	:r	d	
s <sub>1</sub>	—	s <sub>1</sub>	
f	—	m	
t <sub>1</sub>	—	d	
67Sb			

4 3  
5 —

Ex. 141. KEY C.

m <sup>1</sup>	:r <sup>1</sup>	d <sup>1</sup>	
s	—	s	
t	—	d <sup>1</sup>	
f	—	m	
67Sd			

7 6  
4 2 —

Ex. 142. KEY G.

f	:f	m	
t <sub>1</sub>	—	d	
s	—	s	
m	:r	d	
67Se			

9 —  
5 —

Ex. 143. KEY G.

m	:r	:d	
t <sub>1</sub>	—	:d	
f	—	:m	
s <sub>1</sub>	—	:l	

Ex. 144.  
KEY C. Lah is A.

d <sup>1</sup>	:t	l	
r	:r	d	
se	—	l	
m	—	l	
67seM			

6 5  
7 —

Ex. 145.  
KEY C. Lah is A.

d <sup>1</sup>	:t	:l	
m	—	—	
r <sup>1</sup>	—	:d <sup>1</sup>	
se	—	:l	
67seMb			

4 3  
5 —

Ex. 146.  
KEY C. Lah is A.

d <sup>1</sup>	:t	l	
r	:r	m	
se	:se	l	
m	:m	m	
67seMc			

9 8  
#6 4 —  
3 —

Ex. 147.  
KEY C. Lah is A.

d <sup>1</sup>	:t	:l	
m	—	—	
se	—	:l	
r	—	:d	
67seMd			

7 6  
#4 2 —

Ex. 148.  
KEY C. Lah is A.

r <sup>1</sup>	—	:d <sup>1</sup>	
m	—	—	
se	—	:l	
d	:t	:l	
67seMc			

#5 3  
2 —

240. **Dominant Resolution.**—The chords which most easily move into the Dominant (carrying a dissonance to its resolution) are the Supertonic and Subdominant with Sevenths, the Tonic with a Sixth, and the Dominant itself with Fourths and Ninths or Seconds. There are also several coupled dissonances which resolve on the Dominant.

240b. *Supertonic Seventh.*—“R, r against d; “T, t against t. This is a chord which sometimes raises the question, “Which

is the dissonance?” This question can only be answered by noticing which is prepared and resolved. (Compare par.

239f). Thus in the first example, which is from Mendelssohn, the *d* is both prepared and resolved, although with delayed resolution; the composer has provided for it the "path of a dissonance." The *r* comes in as the Root of a chord without preparation, and it needs no resolution. Compare with the Subdominant Sixths above, p. 330.

### SUPERTONIC SEVENTH.

Ex. 149. KEY C.

{ :d'	f'	:-	.f'	m'	:r'	
{ :m	l	:-	.l	s	:s	
{ :d'	d'	:-	.d'	d'	:t	
{ :l	r	:-	.r	s	:s	

'R

Ex. 150. KEY C.

{ :d'	d'	:t	d'	
{ :s	l	:s	m	
{ :s	r'	:r'	d'	
{ :m	f	:s	d	

'Rb

Ex. 151. KEY G.

{ :d	r	:-	
{ :s,	f,	:-	
{ :m	r	:-	
{ :d	d	:t,	

'Rd

Ex. 152.

KEY C. Lah is A.

{ :l	l	:se	l	
{ :m	f	:r	d	
{ :d'	r'	:t	l	
{ :d	t,	:m	l,	

'T

Ex. 153.

KEY C. Lah is A.

{ :d'	t	:-	t	
{ :m	f	:-	m	
{ :l	l	:-	se	
{ :d	r	:-	m	

'Tb

240c. *Subdominant Seventh.* — 'F, *m* against *f*; 'R, *d* against *r*. This dissonance being semitonic must not be primary. It nearly always has its resisting-tone in the Bass. It is sometimes used as a horizontal forestroke, but more often as a full-pulse passing-tone. In this last form with secondary or tertiary distance it is not unpleasant.

### SUBDOMINANT SEVENTH.

Ex. 154. KEY G.

{ :d	d	:t,	
{ :s,	l,	:s,	
{ :m	m	:r	
{ :d	f,	:s,	

'Rb  
om.

Ex. 155.

KEY C. Lah is A.

{ t	l	se	
{ f	f	m	
{ r'	d'	t	
{ r	r	m	

R  
p

240d. *Dominant Fourth.* — 'S, *d* against *r*; 'M, *l* against *t*. Like the Tonic Fourth this dissonance displaces the Third of its chord; but its perfect self-resolution and its horizontal preparation apologise for its harshness, and it is commonly heard as a primary forestroke.

### DOMINANT FOURTH.

Ex. 156. KEY C.

{ :d'	d'	:t	
{ :s	s	:-	
{ :m'	r'	:-	
{ :d	s	:-	

'S

Ex. 157.  
KEY D. Lah is B.

:l	l	:se
:m	m	:—
:d'	t	:—
:l	m	:—

4M

240e. Dominant Ninth.—<sup>9</sup>S, *l* against *t*; <sup>9</sup>se *M*, *f* against *se*. This dissonance more often appears in the chord of the Sub-tonic, where it strikes as a Seventh. See above, p. 328. In the Dominant Ninth the Root must be at a secondary or tertiary distance. In other words, it rarely appears as a Second, and then commonly as a waving-tone resolving upwards.

## DOMINANT NINTH.

Ex. 158. KEY C.

:l	l	:s
:r	r	:f
:l	t	:t
:f	s	:s

<sup>9</sup>S

Ex. 159. KEY C.

:t	l	:t
:s	s	:s
:r'	r'	:r'
:s	s	:f

<sup>9</sup>S

Ex. 160.  
KEY F. Lah is D.

:f	f	:m
:t,	t,	:r
:l	se	:se
:r	m	:m

<sup>9</sup>se *M*

240f. Dominant Ninth and Fourth.—<sup>9</sup>S, *l* against *s*, and *d* against *r*; *ba* <sup>4</sup>*M*, *ba* against *m*. In this coupled-dissonance not only may the Fourth be primary, but the Ninth also—occurring as a second. It can be used as a horizontal forestroke, but it is chiefly used passing or waving for convenience of smooth melodies. Both the dissonances sometimes have upward resolution.

## DOMINANT NINTH AND FOURTH.

Ex. 161. KEY G.

r	:r	r
t,	:l	s,
r	:d	t,
s,	:s,	s,

<sup>8</sup>  
2 *p*

Ex. 162. KEY C.

t	:l	t
s	:—	s
r'	:d'	r'
s	:—	s

<sup>8</sup>  
2 *w*

Ex. 163.  
KEY C. Lah is A.

m	:ba	:se
m	:m	:m
se	:l	:t
m	:m	:m

*M*  
chr. *p*  
*p*

Ex. 164.  
KEY C. Lah is A.

se	:ba	:se
m	:—	:m
t	:l	:t
m	:—	:m

*M*  
chr. *w*  
*w*

240g. Dominant Ninth and Seventh.—<sup>9</sup>S, *l* against *t* and *s*, and *f* against *s*; <sup>9</sup>se *M*, *f* against *m*, and *r* against *m*. The percussion of the Ninth in this case can be Primary—that is, as a Second—but is generally secondary or tertiary. The discord is commonly used as a forestroke, but not necessarily prepared. The Ninth is self-resolved, and the Seventh moves on to the Tonic, unless it is desired to make a surprise cadence—when it resolves on the Submediant. In the Minor Mode, when smoothness of melody requires it, *ba* is used, passing or waving, instead of *f*. This discord is used for its own pleasant effect. This coupled dissonance might have been classed under the heading of “Tonic resolution,” but it comes more naturally after the Dominant Ninth.

## DOMINANT NINTH AND SEVENTH.

## Ex. 165. KEY F.

{	s		l	:	s		s	
{	d		t <sub>1</sub>	:	-		d	
{	m		f	:	-		m	
{	d		s <sub>1</sub>	:	-		d	

97<sup>S</sup>

## Ex. 166. KEY G.

{	s		l	:	s		d'	
{	d		t <sub>1</sub>	:	-		d	
{	m		f	:	-		m	
{	d		s <sub>1</sub>	:	-		l <sub>1</sub>	

## Ex. 167. KEY G.

{	s <sub>1</sub>		l <sub>1</sub>	:	t <sub>1</sub>		d	
{	s <sub>1</sub>		s <sub>1</sub>	:	-		s <sub>1</sub>	
{	m		f	:	-		m	
{	d		s <sub>1</sub>	:	-		d	

## Ex. 168.

## KEY G. Lah is E.

{	m		f	:	m		m	
{	l <sub>1</sub>		se <sub>1</sub>	:	-		l <sub>1</sub>	
{	d		r	:	-		d	
{	l <sub>1</sub>		m <sub>1</sub>	:	-		l <sub>1</sub>	

97<sup>ae</sup>M

## Ex. 169.

## KEY G. Lah is E.

{	m		f	:	m		l	
{	l <sub>1</sub>		se <sub>1</sub>	:	-		l <sub>1</sub>	
{	d		r	:	-		d	
{	l <sub>1</sub>		m <sub>1</sub>	:	-		f <sub>1</sub>	

## Ex. 170.

## KEY D. Lah is B.

{	m		ba	:	se		l	
{	m		m	:	-		m	
{	d'		r'	:	-		d'	
{	l		m	:	-		l	

ba7<sup>M</sup>

240h. *Dominant Ninth, Seventh, and Fourth.*—<sup>97</sup>S, *l* against *s*, and *f* against *s*; <sup>97</sup>M, *f* against *m*, and *r* against *m*. The Fourth in each case is an intruder into the chord, but not dissonant. Like the Tonic Ninth, Seventh, and Fourth, this discord displaces everything but the Root. It cannot, however, like that discord be used for a weak pulse cadence, because the Seventh would not get Tonic resolution, and it is not necessarily an "overflow" from the previous chord. It is used for its own solemn effect. Like the last, its final resolution is Tonic.

## DOMINANT NINTH, SEVENTH, AND FOURTH.

## Ex. 171. KEY C.

{	d'		d'	:	t		d'	
{	m		f	:	-		m	
{	s		l	:	s		s	
{	d		s <sub>1</sub>	:	-		d	

97<sup>S</sup>

## Ex. 172. KEY D.

{	d'		d'	:	t		l	
{	m		f	:	-		m	
{	s		l	:	s		d'	
{	d		s <sub>1</sub>	:	-		l <sub>1</sub>	

## Ex. 173.

## KEY C. Lah is A.

{	l		l	:	se		l	
{	m		f	:	m		m	
{	d'		r'	:	-		d'	
{	l		m	:	-		l	

97<sup>4</sup>M

## Ex. 174.

## KEY F. Lah is D.

{	l		l	:	se		l	
{	d		r	:	-		d	
{	m		f	:	m		l	
{	l <sub>1</sub>		m <sub>1</sub>	:	-		f <sub>1</sub>	

240j. *Supertonic Fourth and Seventh.*—<sup>74</sup>R, *s* against *l*, and *r* against *d*. In this coupled-dissonance the Fourth displaces the Third. The resolution is not on the Dominant but on the Dominant Seventh. The discord is used for its own solemn effect. It is more harsh with the Seventh in the Bass.

## SUPERTONIC FOURTH &amp; SEVENTH.

Ex. 175. KEY F.

{	m		s	:-f	m	
{	d		d	:t <sub>1</sub>	d	
{	s		l	:s	s	
{	m		r	:s <sub>1</sub>	d	

7<sup>4</sup>R 7 4

Ex. 176. KEY F.

{	m		s	:f	f	
{	m		r	:-	r	
{	s		l	:-	s	
{	d		d	:-	t <sub>1</sub>	

7<sup>4</sup>Rd 6 — 5 4 2 —

241. **Subdominant Resolution.**—But few discords resolve on the Subdominant. They are the Tonic Seventh, the Subdominant Fourth, the Subdominant Ninth, and the Tonic Ninth and Seventh.

241b. *Tonic Seventh.*—<sup>7</sup>D, *t* against *d*; *se*L or <sup>7</sup>L, *se* against *t*, or *s* against *t*. The Seventh displaces nothing. Only when horizontally prepared does it strike as a primary. It may be taken with oblique preparation, or as a waving-tone. Its resolution is commonly on the Subdominant, but when *se* is used in the Minor it resolves upward, and sometimes in the chord of the Tonic itself, or (when the resolution is unimportant, or in quick music) even that of the Submediant. Its effect is somewhat hard, and its chief use seems to be the "convenience" of smoothness in the parts.

## TONIC SEVENTH.

Ex. 177. KEY G.

{	d	:t <sub>1</sub>	l <sub>1</sub>	
{	s <sub>1</sub>	:s <sub>1</sub>	f <sub>1</sub>	
{	m	:m	f	
{	d	:d	d	

D 8 7

Ex. 178. KEY G.

{	d		t <sub>1</sub>	:l <sub>1</sub>	
{	s <sub>1</sub>		s <sub>1</sub>	:f <sub>1</sub>	
{	m		d	:d	
{	d <sub>1</sub>		m	:f <sub>1</sub>	

7Db 16 5

Ex. 179. KEY C.

{	l		t	:l	
{	m		m	:f	
{	d'		d'	:d'	
{	l		s	:f	

7Dc 4 3

Ex. 180. KEY G.

{	s		m	:f	
{	s <sub>1</sub>		s <sub>1</sub>	:f <sub>1</sub>	
{	r		d	:d	
{	t <sub>1</sub>		t <sub>1</sub>	:l <sub>1</sub>	

7Dl 4 2

Ex. 181.  
KEY C. Lah is A.

{	se		se	:l	
{	r		d	:-	
{	t		l	:-	
{	m		l <sub>1</sub>	:-	

seL #7 8

Ex. 182.  
KEY C. Lah is A.

{	l	:s	:f	
{	m	:—	:f	
{	l	:—	:l	
{	d	:—	:r	

Lb p 6 5

Ex. 183.  
KEY F. Lah is D.

{	l	:se	:l	
{	d	:—	:d	
{	l	:—	:l	
{	m	:—	:f	

Lc chr. w. 6 4 4



Ex. 184.  
KEY C. Lah is A.

d'	:—:r	
m	:—:l	
l	:—:l	
l	:s:f	

*Id*  
*p*

241c. *Subdominant Fourth*.—<sup>4</sup>F, *t* against *d*; <sup>4</sup>R, *s* against *l*. This gives us the same dissonance in another chord. It is seldom primary. It may have horizontal, oblique, or waving preparation. In the Major it sometimes resolves upward. Like the other Fourths, it is always self-resolved. It has a somewhat piquant effect.

SUBDOMINANT FOURTH.

Ex. 185. KEY C.

d'	t :l	
s	f :—	
d'	d' :—	
m	f :—	

<sup>4</sup>F

Ex. 186. KEY C.

d'	t :d'	
f	:—:f	
d'	:—:d'	
l	:—:l	

Ex. 187.

KEY F. Lah is D.

l	s :f	
d	r :—	
l	l :—	
l	r :—	

<sup>4</sup>R

Ex. 188.

KEY G. Lah is E.

r	:—:l	
l	:—:l	
r	:—:r	
f	:s <sub>1</sub> :f <sub>1</sub>	

*R<sub>s</sub>*  
*p*

241d. *Subdominant Ninth*.—<sup>9</sup>F, *s* against *f* and *l*; <sup>9</sup>R, *m* against *r* and *f*. This Ninth sometimes occurs as a Second resolving upward. Its preparation may be horizontal or waving. Like the other

Ninths, it is generally self-resolved, but in this case it sometimes resolves on the Supertonic. It is little used.

SUBDOMINANT NINTH

Ex. 189. KEY D.

s	s :f	
d	d :—	
d'	l :—	
m	f :—	

<sup>9</sup>F

Ex. 190. KEY C.

l	s :l	
f	:—:f	
d'	:—:d'	
f	:—:f	

Ex. 191. KEY F.

s	s :f	
d	l <sub>1</sub> :l <sub>1</sub>	
s	l :l	
m	f :r	

<sup>9</sup>F

Ex. 192.

KEY C. Lah is A.

d'.l	f :—	
m	m :r	
l	l :—	
l <sub>1</sub>	r :—	

241e. *Tonic Ninth and Seventh*.—<sup>9</sup>D, *r* against *d*, and *t* against *d*. These coupled-dissonances are generally horizontally prepared on a strong pulse, but may be taken passing or waving on a weak pulse. They are seldom primary. The corresponding Minor would introduce an unmelodic progression of *se* to *f*, and is therefore not used with this resolution. But it is occasionally used resolving on the Tonic.

TONIC NINTH AND SEVENTH.

Ex. 193. KEY C.

r'	r' :d'	
s	m :f	
t	t :l	
s	d :f	

<sup>9</sup>D

Ex 194. KEY C.

d'	:t	:l
m	:r	:d
s	:—	:l
m	:—	:f

Ex. 195. KEY C.

s	:—	d'
m	:r	m
d'	:—	d'
d	:t,	l,

*Bd*  
2 *p*

242. **Supertonic Resolution.**—If resolution on the Subdominant is little used, so also is that on its Substitutional, the Supertonic. The chief of these dissonances are the Submediant Seventh, the Supertonic Fourth, the Supertonic Ninth, and the Supertonic Ninth and Fourth.

242b. *Submediant Seventh.*—<sup>7</sup>L, *s* against *l*; <sup>7</sup>F, *m* against *f*. This dissonance is generally a horizontal forestroke resolving on the Supertonic, but it sometimes resolves on the Subtonic, and is sometimes self-resolved as a passing-tone.

242c. *Supertonic Fourth.*—<sup>4</sup>R, *s* against *l*. This is the same dissonance as the last in another chord. The corresponding Minor would introduce both partial and Semitonic dissonance, which would be too much.

#### SUBMEDIAN SEVENTH.

Ex. 196. KEY G.

:s	s	:f
:d	d	:l,
:m	m	:f
:d	l	:r

<sup>7</sup>L

Ex. 197. KEY C.

:s	l	:t
:s	s	:f
:d'	m'	:r'
:m	d	:r

<sup>7</sup>Lb

Ex. 198. KEY C.

:s	l	:l
:r	m	:r
:t	d'	:l
:s	s	:f

<sup>7</sup>Ld

Ex. 199.  
KEY C. Lah is A.

:m	l	:—
:m	m	:r
:d'	d'	:t. l
:l	f	:—

<sup>7</sup>F

#### SUPERTONIC FOURTH.

Ex. 200. KEY F.

:s	s	:f
:d	l,	:—
:s	l	:—
:m	r	:—

<sup>4</sup>R

Ex. 201. KEY G.

:d	r	:—
:d	l,	:—
:s	s	:f
:m,	f,	:—

<sup>4</sup>Rb

242d. *Supertonic Ninth.*—<sup>9</sup>R, *m* against *r* and *f*. This is a hard dissonance, and but little used. The awkward Supertonic of the Minor would create consecutive Fifths in the natural progression of its Fifth and Ninth.

#### SUPERTONIC NINTH.

Ex. 202. KEY G.

:m	f	:l
:m	m	:r
:d	l	:f
:l,	r.	:f,

<sup>9</sup>R

## Ex. 203. KEY C.

:s	l	:—	
:m	m	:r	
:d'	l	:—	
:m	f	:—	

<sup>9</sup>Rb  
om.

## Ex. 204. KEY G.

r	:—	l <sub>1</sub>	
l <sub>1</sub>	:—	l	
f	:—	r	
f <sub>1</sub>	:m <sub>1</sub>	f <sub>1</sub>	

*Resolved on Dominant Seventh.*

## Ex. 205. KEY F.

:m	m	:r	
:d	l <sub>1</sub>	:t <sub>1</sub>	
:s	f	:f	
:d	f <sub>1</sub>	:s <sub>1</sub>	

<sup>9</sup>Rb  
om.

242e. *Supertonic Ninth and Fourth.*—<sup>9</sup>F, s against f and l, and m against f. These are the last two dissonances coupled. This chord is chiefly used in its b position, in which the Root is omitted.

On this account it may fairly be taken for a Subdominant Ninth and Seventh, but we prefer to call it Supertonic Ninth and Fourth for the symmetry of teaching; that is, we take the single dissonance first, and then couple them. In "How to Observe" and "Construction Exercises" the other form of naming is used. There is the same objection to a corresponding Minor which was mentioned under the Supertonic Ninth.

## SUPERTONIC NINTH AND FOURTH.

## Ex. 206. KEY F.

:s	s	:f	
:m	m	:r	
:s	l	:—	
:m	f	:—	

<sup>9</sup>Rb  
om.

Ex. 207.  
KEY F. Lah is D.

:m	m	:r	
:d	d	:t <sub>1</sub>	
:l	f	:f	
:d	r	:r	

<sup>9</sup>47b  
om.

243. **Sequence of Sevenths.**—In addition to the various forms of Sequence shown above, pp. 205 to 207, the pleasant and commonly used sequence of Sevenths should be noticed. In these sequences the horizontal preparation is always used, even for the Dominant Seventh and the Subtonic Seventh. Chords are used for the sake of the sequential effect which would otherwise be avoided, such as the "unmeaning chord" on the Mediant. The Subtonic a position is excused because of the dissonance itself, but is better still in a sequence.

243b. *Illustration.*—The dissonance may be taken on either the weak or strong accent. See "How to Observe," p. 107.

## SEQUENCE OF SEVENTHS.

## Ex. 208. KEY C.

:m'	m':r'	r':d'	d':t	t:d'	
:d'	l:l	s:s	f:f	f:m	
:s'	f':f'	m':m'	r':r'	r':d'	
:d'	f:t	m:l	r:s	s:d	

<sup>9</sup>F <sup>9</sup>T <sup>9</sup>M <sup>9</sup>L <sup>9</sup>R <sup>9</sup>S

244. **Persisting Tones and Organ-Point.**—The drones of the Bagpipe and the Hurdy-gurdy are extreme cases, showing how the Tonic or Dominant of a tune can be endured when held on persistingly, without consideration of consonance or dissonance. In good music a little of this “droning” is quite acceptable to the cultivated ear, which always desires the assertion of the Tonic and Dominant. When the persistence of Tonic or Dominant does not extend beyond a single measure, we call it “persisting” (abbreviated “pers.”) *d* or *s*, and in the Minor *l* or *m*. When the persistence is carried further, it is commonly called an “Organ-point” or “Pedal.” It is called an Organ-point because it is sometimes introduced in an Organ accompaniment without being given in the voice parts, the Organ being specially adapted for the sustaining of very long tones. It is called Pedal because its most frequent use is in the low Bass which is played on the pedals of the Organ. It may, however, be introduced in one of the upper parts, when it is called an “Inverted Pedal.” These persisting-tones may be either one continuous tone or that tone repeated. The Tonic is most frequently used, but the Dominant is often employed, and sometimes both are heard together, or the Bass is doubled in an upper part. In these last cases the Pedal is called a double one. Occasionally (especially in instrumental music) the Tonic pedal is struck only upon the strong or medium accents, the Dominant being touched on the intermediate accents. See “How to Observe,” p. 121. In the close of a great piece of music, especially a Fugue, the pedal is used to assert the key. See Albrechtsberger’s Fugue, p. 224, where a Dominant pedal falls on to the Tonic in its close. Quite as frequently a long Tonic pedal concludes the piece. The harmony must be complete apart from the pedal, and must have a good Bass of its own. In analysing the harmonies we disregard the pedal-tone, but place the analysis between square brackets. Thus in Ex. 209 the second chord is [<sup>7</sup>D*b*] not <sup>7</sup>D*c*, and in Ex. 211 the second is [*Sb*] not <sup>9</sup>*Dd*. Change of key is rarely allowed in pedal passages lest it should destroy the character or modal relation of the pedal itself.

244*b*. Illustrations.—

Ex. 209. Dominant Pedal.

KEY F.

{	<i>d</i> '		<i>t</i>	:	<i>l</i>		<i>s</i>	:	<i>f</i>		<i>m</i>	:	<i>r</i>		<i>d</i>	
{	<i>d</i>		<i>d</i>	:	<i>d</i>		<i>t</i>	:	<i>t</i>		<i>d</i>	:	<i>s</i>		<i>m</i>	
{	<i>m</i>		<i>m</i>	:	<i>f</i>		<i>f</i>	:	<i>r</i>		<i>l</i>	:	<i>t</i>		<i>d</i>	
{	<i>d</i>		<i>s</i>	:	<i>s</i>		<i>s</i>	:	<i>s</i>		<i>s</i>	:	<i>s</i>		<i>d</i>	

[<sup>7</sup>D*b* F    <sup>7</sup>S*d* <sup>7</sup>S*c* L    *Sb*]



Ex. 210. *Tonic Pedal.*

KEY F.

:d'	t	:l	s	:f	m	:r	d	
:m	r	:d	r	:t	d	:t	d	
:s	s	:l	t	:s	s	:f	m	
:d	d	:d	d	:d	d	:d	d	

Ex. 211. *Inverted Pedal.*

KEY C.

:d'	d'	:d'	d'	:d'	d'	:d'	d'	
:s	s	:l	r	:l	s	:f	m	
:m'	r'	:d'	t	:t	d'	:t	d'	
:d'	t	:l	s	:f	m	:r	d	
[Sb L S 'Tc Db Tb]								



245. **Analysis of Dissonances.**—There are several important points to notice about the tone that intrudes into a concord. The first is, into what chord does it intrude; second, against what constituent of that chord does it beat; and third, what constituent, if any, does it displace?

In analysing a particular dissonance the student will answer the following eight questions:—

- 1st. What is its *Percussion*?—as, “against Root,” or “against Fifth, displacing Third.”
- 2nd. What is its *Distance* or *Degree* of Dissonance?—as, “Primary,” “Secondary,” &c.
- 3rd. What is its *Accent*?—as, “Forestroke,” or “Afterstroke.”
- 4th. What is its *Preparation*?—as, *h*, *o*, *u*, &c.
- 5th. What is its *Resolution*?—as, “on Third of D,” or “on 5th of L,” &c.
- 6th. What is its *Chord Relation*?—as, “Dominant to Tonic,” or “Tonic self-resolved,” &c.
- 7th. What is its *Place* in the chord?—as, “Seventh,” “Fourth,” &c.
- 8th. What is its *Object*?—as “Effect of dissonance,” or “Convenience of parts,” &c.

245b. **Analysis of Discords.**—In naming the chords of a piece of music, when we come to a forestroke dissonance we always distinguish it from an afterstroke dissonance by a figure, thus—<sup>3</sup>S, <sup>4</sup>D, &c. Its apology, as Horizontal, (*h*) Oblique (*o*), Upward Oblique (*u o*), Waving (*w f*), Unprepared (*u*), is written in small letters underneath the chord name. The after-stroke dissonances are expressed by their

initial letters only:—Passing Tone (*p*), Waving Tone (*w*), Guiding Tone (*g*), Hanging Tone (*h*). In <sup>7</sup>S, <sup>7</sup>T, <sup>7</sup>R, <sup>7se</sup>M, <sup>7</sup>SE, <sup>7</sup>T, and the chromatic discords formed on the dominants of the relative keys we include the number of the dissonance in the name whether the discord is a forestroke or an afterstroke, but do not state the preparation apology of *h*, *p*, &c.

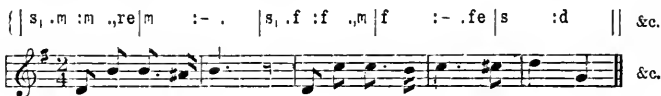
## THIRTEENTH STEP.

CHROMATIC TONES. CHROMATIC RESOLUTION OF CHORDS. CHROMATIC CHORDS RELATED TO THE FIRST SHARP REMOVE. DITTO FIRST FLAT REMOVE. DITTO THIRD FLAT REMOVE. UNRELATED CHROMATICS.

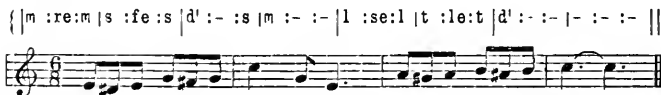
**246. Chromatic Tones.**—When, after the occurrence of a tone “altered” (see above, pp. 9, 14, and 64) by flat or sharp, the original key is instantly re-asserted by its principal tones in melody, or its principal chords in harmony, the ear feels that the altered tone did not change the key. It had, however, its own peculiar momentary flashing effect, and this is called Chromatic. It may be felt even in melody when the altered tones are introduced as merely ornamental waving, or passing tones, and when the melody immediately returns to the principal tones of the old key. These tones, “altered” without changing the key, are called Chromatic tones.

246*b*. *Illustrations.*—The following phrases will show how the key is asserted | even by melody, in spite of the chromatic tones which threatened a change.

## EX. 212. KEY G.



## EX. 213. KEY C.



246*c*. *The word “Chromatic.”*—The word “chromatic” means “coloured.” The Greeks are said to have used a coloured string on their lyre for a sharp-

ened or flattened tone. The word is now applied figuratively to “the glowing emotional feeling” introduced into our modern music.

**247. Chromatic Resolution.**—In harmony the word “Chromatic” has a distinct technical meaning. A chromatic chord is distinguished from a chord of transition or modulation. The chord in itself may be precisely the same as that which changes the key or mode; but it differs in its Resolution. It resolves, not in some new key or mode, but in some characteristic chord of the old key. With a few exceptions, to be presently named, all the chromatic chords are *related* to some transitional chord of the first or third remove. They excite the momentary expectation of departure to a new key, and then agreeably disappoint it by a closer embrace of the old key. The more


commonly used—the more familiar to the ear—is the transitiona chord, the more effective will be its chromatic resolution. Hence it is that the chromatic chords most employed are those which stand related to the commonest transitional chords.

247b. *Dr. Macfarren* is the master of modern chromatic music. In his "Six Lectures on Harmony," delivered at the Royal Institution, he has developed and illustrated the subject very fully. The most complete practical exhibition of the powers of these chords which he has written is given in his "Sentences to illustrate Chromatic Chords," which were written for Part II of Mr. Curwen's "Commonplaces of Music." The learner, however, must not be misled into the notion that chromatic harmony occupies anything like the space and place in actual music which it fills in instruction books. We are obliged to explain chords and resolutions, although they may be very rarely found useful by the composer.

247c. *Illustrations.*—Below are given the principal "related chromatics," first with their transitional resolution, and next with their commonest chromatic resolutions.


247d. *Related to the First Sharp Remove.*  
7 fe re T.

Ex. 214. KEY E $\flat$  (Lah is C), to B $\flat$ .

{	m	:re	m		
	d	:t <sub>1</sub>	t <sub>1</sub>		
	l	:fe	s		
	l <sub>1</sub>	:t <sub>1</sub>	m <sub>1</sub>		

Ex. 215.

KEY E $\flat$ . Lah is C.

{	m	:re	r		
	d	:t <sub>1</sub>	t <sub>1</sub>		
	l	:fe	m		
	l <sub>1</sub>	:t <sub>1</sub>	se <sub>1</sub>		

7 fe re T

#5  
#3

Ex. 216.

KEY F. Lah is D.

{	r	:re	m		
	l <sub>1</sub>	:t <sub>1</sub>	d		
	f	:fe	l		
	r	:t <sub>1</sub>	m		

This chord can be used in the b position.


7 fe re T.

Ex. 217. KEY G (Lah is E), to D.

{	m	re	:m		
	l <sub>1</sub>	:s <sub>1</sub>			
	m	fe	:m		
	d	t <sub>1</sub>	:m <sub>1</sub>		

Ex. 218.

KEY G. Lah is E.


{	m	re	:r		
	l <sub>1</sub>	:se <sub>1</sub>			
	m	fe	:m		
	d	t <sub>1</sub>	:m <sub>1</sub>		

7 fe re T

#5  
#5

Ex. 219.

KEY C. Lah is A.

{	l	l	:l		
	m	fe	:m		
	d <sup>1</sup>	t	:d <sup>1</sup>		
	m	re	:m		


7 fe re T<sup>b</sup>

6  
#5  
#5

This chord can be used in the c position.


7 fe RE.

Ex. 220. KEY G (Lah is E) to D.

{	m	:fe	m		
	l <sub>1</sub>	:l <sub>1</sub>	s <sub>1</sub>		
	d	:d	t <sub>1</sub>		
	m <sub>1</sub>	:re	m <sub>1</sub>		

Ex. 221.

KEY G. Lah is E.

{	m	fe	:m		
	l <sub>1</sub>	:s <sub>1</sub>	se <sub>1</sub>		
	d	d	:t <sub>1</sub>		
	m <sub>1</sub>	re	:r <sub>1</sub>		

7 fe RE

#7  
#5  
#5

## Ex. 222. KEY G.

{	m		fe	:m		
{	l		l	:l		
{	d		d	:d		
{	m		re	:m		

This chord can be used in *b*, *c*, and *d* positions.

## 247c. Related to the First Flat Remove. T.A.

This is a "Major Common Chord." See above, p. 276. In the *b* position the Sixth (*r* up to *ta*) has a striking effect, and the chord has been called "the Neapolitan Sixth"—the Sixth being, however, a simple "Minor Sixth" like *l* to *f*. It is chiefly used with Minor resolution.

## Ex. 223.

## KEY C, to F.

{	l	:r'	de'		
{	f	:f	l		
{	r'	:r'	m'		
{	r	:ta	l		

## Ex. 224.

## KEY C. Lah is A.

{	f	:ta	se		
{	f	:f	m		
{	l	:r'	r'		
{	r	:ta	t		

T.A

## Ex. 225.

## KEY D. Lah is B.

{	f	:ta	l		
{	f	:f	m		
{	l	:r'	d'		
{	r	:ta	m		

## Ex. 226.

## KEY F. Lah is D.

{	l	ta	:se		
{	d	ta	:t		
{	m	f	:m		
{	l	r	:m		

TAb

## Ex. 227.

## KEY F. Lah is D.

{	l	ta	:l		
{	d	r	:d		
{	m	f	:m		
{	l	r	:m		

## laRA.

This chord is placed here because it is the corresponding Major to the chord above. Its transitional relation is that of the third flat remove from T.A. It is much less used. In its second position it also has the name of Neapolitan Sixth.

## Ex. 228. KEY D.

{	d'	la	:s		
{	m	f	:t		
{	s	f	:f		
{	d	ra	:r		

laRA

## Ex. 229. KEY G.

{	d	ra	:t		
{	s	la	:s		
{	m	f	:f		
{	d	f	:s		

laRAb

26  
z

## Ex. 230. KEY G.

{	d	:ra	d		
{	s	:la	s		
{	m	:f	m		
{	d	:f	s		

## taD.

## Ex. 231. KEY G, to C.

{	m	:m	f		
{	d	:ta	i		
{	s	:s	f		
{	d	:d	f		

Ex. 232. KEY B $\flat$ , res. on 7<sup>fe</sup>R.

{	m	:m	fe		
{	s	:ta	l		
{	d	:d	d		
{	d	:d	r		

taD

27

## Ex. 233. KEY F.

{	m	:m	f		
{	d	:ta	t		
{	s	:s	s		
{	d	:d	r		

This chord can be used in *b*, *c*, and *d* positions.



deL.

Ex. 234. KEY C (Lah is A) to F.

{	se		l		l	
{	r		m		f	
{	r'		de'		r'	
{	t		l		r	

Ex. 235. KEY C. Lah is A.

{	t		se		l	
{	f		m		m	
{	t		t		de'	
{	r		m		l	

deL

7deL.

Ex. 236. KEY G (Lah is E), to C.

{	l		s		f	
{	r		de		r	
{	f		m		r	
{	r		l		r	

Ex. 237.  
KEY G. Lah is E.

{	d		de		r	
{	l		s		se	
{	m		m		m	
{	l		l		t	

7deL

Ex. 238.  
KEY C Lah is A, res. on 7feRE.

{	d'		de'		re'	
{	m		s		fe	
{	l		l		l	
{	l		l		t	

This chord can be used in the *b*, *c*, and *d* positions.

taDE.

Ex. 239. KEY D (Lah is B), to G.

{	l		ta		l	
{	m		m		f	
{	l		s		f	
{	d		de		r	

Ex. 240.  
KEY D. Lah is B.

{	l		ta		t	
{	m		m		m	
{	l		s		se	
{	d		de		r	

taDE

Ex. 241. KEY D Lah is B, res. on 7feRE.

{	se		s		fe	
{	m		m		re	
{	t		ta		l	
{	r		de		d	

This chord can be used in the *b*, *c*, and *d* positions.

ra taM.

Ex. 242. KEY D, to G.

{	s		s		f	
{	d		ra*		d	
{	d'		ta		l	
{	m		m		f	

Ex. 243. KEY D.

{	s		s		s	
{	d		ra		r	
{	d'		ta		t	
{	m		m		f	

ra taM

Ex. 244. KEY C, res. on 7feRE.

{	l		ta		l	
{	l		s		fe	
{	d'		ra'		d'	
{	f		m		re	

This chord can be used in the *b*, *c*, and *d* positions.

Ex. 245.

KEY BZ. Lah is G.

{	l		t		t	
{	l		s		se	
{	d		de		r	
{	f		m		m	

DE



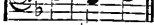
This chord can be used in the *a* and *c* positions.

\*Commonly written "ra" with Major resolution, and with Minor resolution, as in last chord, "de."

247*f*. Related to the Third Flat Remove.

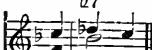

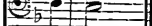
1aT.

Ex. 246. KEY F, to A $\flat$ 7.

:	s		la	:	s		
:	d		f	:	ma		
:	m		r	:	s		
:	d		t <sub>1</sub>	:	d		

1aT

Ex. 247. KEY F.

:	s		la	:	s		
:	d		f	:	—		
:	m		r	:	—		
:	d		t <sub>1</sub>	:	—		

b7

Ex. 248. KEY F.

:	l		la	:	s		
:	d		r	:	m		
:	f		f	:	m		
:	l <sub>1</sub>		t <sub>1</sub>	:	d		

This chord can be used in the *b*, *c*, and *d* positions.

Ex. 249. KEY G, to B $\flat$ 7.

1aR.

:	d		r	:	ma		
:	s <sub>1</sub>		la <sub>1</sub>	:	ta <sub>1</sub>		
:	d		f	:	s		
:	m <sub>1</sub>		f <sub>1</sub>	:	ma <sub>1</sub>		

Ex. 250. KEY G.



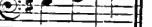
:	d		r	:	t <sub>1</sub>		
:	s <sub>1</sub>		la <sub>1</sub>	:	s <sub>1</sub>		
:	d		f	:	r		
:	m <sub>1</sub>		f <sub>1</sub>	:	s <sub>1</sub>		

1aRb

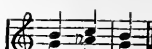
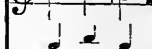
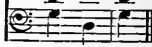
This chord cannot be used in other positions.

7 1aR.

Ex. 251. KEY G, to B $\flat$ 7.

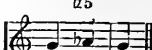


:	m		la	:	s		
:	d		d	:	ta <sub>1</sub>		
:	s		f	:	s		
:	d		r	:	ma		

Ex. 252. KEY C.

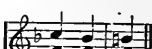
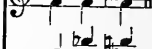
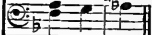
:	t		d <sup>1</sup>	:	t		
:	s		la	:	s		
:	r <sup>1</sup>		f <sup>1</sup>	:	r <sup>1</sup>		
:	s		r	:	s		

7 1aR

Ex. 253. KEY C.

:	s		la	:	s		
:	d		d	:	d		
:	s		f	:	s		
:	m		r	:	m		

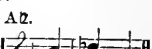
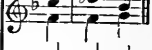
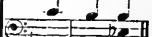
Ex. 254. KEY F.

:	s		f	:	fe		
:	d		d	:	d		
:	m		la	:	l		
:	d		r	:	ma		

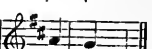
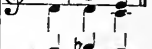

This chord can be used in the *b*, *c*, and *d* positions.

1aF.

Ex. 255. KEY F, to A $\flat$ 7.

:	s		la	:	f		
:	d		d	:	r		
:	s		f	:	f		
:	m <sub>1</sub>		f <sub>1</sub>	:	ta <sub>1</sub>		

Ex. 256. KEY D.

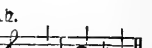
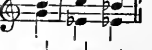

:	s		f	:	r		
:	d		d	:	t <sub>1</sub>		
:	s		la	:	s		
:	m		f	:	s		

1aF

This chord can be used in the *b* and *c* positions.

maLA.

Ex. 257. KEY C, to A $\flat$ 7.

:	t		d <sup>1</sup>	:	ta		
:	s		ma	:	ma		
:	r <sup>1</sup>		d <sup>1</sup>	:	s		
:	s <sub>1</sub>		la <sub>1</sub>	:	ma		

Ex. 258. KEY C.

t	:d'	s
s	:ma	m
r'	:d'	d'
s	:la	s

maLA

This chord can be used in the *b* position.

247g. *Unrelated Chromatics*.—The principal chromatic chords which have no “transitional relation,” are those which contain an “Augmented Sixth.” It is shown above pp. 14 and 9) that the Augmented Sixth has forty-three index degrees, and is, therefore, less than a Minor Seventh with forty-four degrees. It has nothing to correspond with it in the common scale. It disturbs the sense of key without suggesting transition. It has a peculiar effect in chromatic resolution. The Sixth is the same in all chords of the Augmented Sixth—*f* up to *re'* in the Minor, and *la* up to *fe'* in the Major—but the chords differ in their other constituents. When the lower tone of the Augmented Sixth is accompanied by a Major Third (as *f* to *l*, or *la* to *d'*) a certain effect is produced, and the chord is called the “Italian Sixth.” When, in addition to this, a Perfect Fifth is added (as *la*, to *ma*) a different effect is produced, and the chord is called the “German Sixth.” When, instead of adding a Perfect Fifth, we add a Pluperfect Fourth (*f* up to *t*, or *la* up to *r'*, see above, p. 11) yet another effect is produced, and the chord is called the “French Sixth.” It may be that these chords were first used in the different countries mentioned. Dr. Macfarren suggests that there is “something characteristic of the softness of the Italian nature” in the first chord, of “the bold decision of the German” in the second chord, and of “the piquancy of the French” in the third chord. Five other unrelated chords are added to these, but they are very little used.

reF.

The Italian Sixth in Minor. It can also be used with *l* in the Bass.

Ex. 259.

KEY D. Lah is B.

l	:l	se
r	:re	m
l	:l	t
f	:f	m

reF'

Ex. 260.

KEY D. Lah is B.

i	:l	l
r	:re	m
l	:l	d'
f	:f	m

feLA.

The Italian Sixth in Major. It can also be used with *d* in the Bass.

Ex. 261. KEY C.

d'	:d'	t
f	:fe	s
d'	:d'	r'
l	:la	s

feLA

Ex. 262. KEY C.

d'	:d'	m'
f	:fe	s
d'	:d'	d'
l	:la	s

fe maLA.

The German Sixth in Major. The corresponding Minor (*f l d' re'*) is little used. This chord can be used with *d* or *ma* in the Bass.

Ex. 263. KEY G.

d	:d	d
f <sub>1</sub>	:fe <sub>1</sub>	s <sub>1</sub>
r	:ma	m
l <sub>1</sub>	:la <sub>1</sub>	s <sub>1</sub>

fe maLA

4feLA.

The French Sixth in the Major. It can also be used with *d* or *r* in the Bass.

Ex. 264. KEY C.

d'	d'	t
s	fe	s
d'	r'	r'
m	la	s

4feLA

## Ex. 265. KEY F.

f	:r	m	
d	:d	d	
f	:fe	s	
l	:la	s,	

4 re F.

The French Sixth in the Minor. It can also be used with *l* or *t* in the Bass.

## Ex. 266.

KEY C. Lah is A.

l	:l	se	
r	:re	m	
l	:t	t	
f	:f	m	

4 re f'

#6  
4  
3

## Ex. 267.

KEY C. Lah is A.

l	:l	l	
r	:re	m	
l	:t	d'	
f	:f	m	

64RA.

## Ex. 268. KEY F.

r	:s	s	
t,	:t,	d	
f	:f	m	
r	:ra	d	

64RA

6  
4  
3

6RA.

## Ex. 269. KEY F.

r	:f	m	
t,	:t,	d	
f	:f	s	
r	:ra	d	

61aRA.

## Ex. 270. KEY C.

t	:t	t	
la	:la	s	
r'	:f'	f'	
r	:ra	r	

61aRA

6  
5

4 se TA.

## Ex. 271.

KEY F. Lah is D.

f	m	:m	
r	r	:d	
se	se	:l	
t,	ta,	:l,	

4 se TA

6  
4  
3

7 se D.

## Ex. 272.

KEY C. Lah is A.

t	t	:l	
m	m	:f	
se	se	:l	
r	d	:f,	

7 se D

7  
5

# Questions

ASKED IN VARIOUS PUBLIC EXAMINATIONS.

These questions are arranged in the order of teaching in the present work, so that the candidate will pass from the more easy to the more difficult. The references to our own book for explanation are placed between round brackets, and various helpful suggestions for the Tonic Sol-fa candidate are placed between square brackets.

Note that the questions on Chromatic Chords and Counterpoint, which are placed last, will not be needed for the Second Year Examinations in Training Colleges and the College of Preceptors. As most of these examination Papers are in the Staff Notation, the candidate is strongly recommended to copy the examples under every question into that notation before he begins to write the answer. Nothing teaches notation like the pen. The little work "Staff Notation" is especially prepared for Tonic Sol-faists wishing to master that notation. Each notation has its points of advantage for the study of Harmony, and it has been found of great advantage that all students, whether in the Staff or Tonic Sol-fa notations, should write their exercises *in both notations*.

The marked success of our Tonic Sol-fa students in Examinations of this kind in past years strongly confirms the doctrine of our preface, that "When the truths of Music itself have been once plainly set before the mind, the difficulties of complex notation or antiquated nomenclature are easily conquered."

## FIRST STEP.

1. Which notes of the scale bear Major Thirds? [See p. 19, fig. 21, and Index of Degrees, p. 9. In answering the Sol-fa questions, it is better to name the tones of the scale, as *d, r, m*, &c.; in answering the Staff Notation question, it is better to name them as 1st, 2nd, 3rd, &c., of the scale.]

2. Which of the following chords is in the best position? Which is in the worst?

### KEY C.

<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>
<i>m</i> <sup>1</sup>	<i>s</i> <sup>1</sup>	<i>s</i> <sup>1</sup>	<i>d</i> <sup>1</sup>
<i>d</i> <sup>1</sup>	<i>d</i> <sup>1</sup>	<i>d</i> <sup>1</sup>	<i>m</i>
<i>s</i>	<i>m</i> <sup>1</sup>	<i>m</i>	<i>s</i>
<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>

["Position" in these questions means "Distribution." See pars. 184b, and 159a and c. Let the student read the distribution of the first chord upward and (not forgetting the paragraph about octave marks, 24e) he will find it to be "Fifth-Eleventh-Third." The great gap between T. and C. contradicts the rule of equal distribution. And if the student turns to p. 22, and places the lowest tone of the Bass on C-one, he will find that though the other tones come within proper range for the voices, the C. *d'* would be screaming. The distribution of the next chord is "Tenth-Sixth-Fifth," which sounds rather better, because the largest interval is the lowest, but tested by p. 22, not only is the C. but also the S. at its highest stretch of pitch. The distribution of the chord which follows reads "Third-Thirteenth-Fifth." It is by far the worst; for it has the same objection as the last in the S. and C., and adds also a misplaced—extremely low—T. It also breaks the rule against a Third low in pitch. The last chord has for distribution "Fifth-Sixth-Sixth." The very naming of the distribution shows that it is good; it also places each "part" well within the range of the voices, and is, therefore, the best.]

3. Follow each of the chords below by the same chord in a better position.

KEY C.

d'		l'		r'	
s		f'		t'	
m		d		s	
d	d	f	f	s	s

[Let the student analyse the first chord for distribution, and he will find the faults to be a low Third and a great gap between T. and C. To mend the case he can either make the T. *s* and the C. *m*, or he can simply raise the T. an octave. In studying the next chord, let him place the *f* against the *F*<sub>2</sub> on p. 22 he will then find that *d* is too low for the T., that one-*f* is out of range of the C., and one-*l* is out of reach for an ordinary S. He will see the faults more clearly when he analyses the distribution. To mend the case he can take one-*f* for S, *l* for C, and raise the T. an Octave, or he can put one-*d* in the S., *f* in the C., and *l* in the T. In the last chord, directly the student reads "Eighth-Third-Tenth," he will know that the fault is in the upper parts. If he compares the chord with p. 22 he will find all the parts are within range, but not equally distributed. For improvement he can take *t* for S., and *r* for C., or he can keep *r'* for S., take *s* for C., and *t* for T.]

4. Write the common chord of F in four parts, in the two best positions you can. [This is a Staff Notation question. In answering such questions it is better to use short score, fig. 40, p. 24, unless

distinctly told to use the full vocal score, fig. 38, p. 24. Placing then a crochet or minim on the fourth line of the Bass clef from the bottom (see p. 22), the student finds that that tone stands well for the Bass. He can call it *d* (unless he prefers to call it *f* or *s*), and he will immediately see that *s* placed on middle-C would suit very well for the T., that *d* placed on F comes into the middle of the C. voice, and *m* on A is well placed for the S. But as his lowest tone F stands high in pitch there will be no objection to his having a Third at the bottom of his chord; he could, therefore, place his T. *m* on A, his C. *s*-one on middle-C, and his S. *d* on F. Other distributions will suggest themselves, as for example, *d*-one on *F*<sub>2</sub>, *s* on middle-C, *m* on A, and one-*f* on *F*<sub>1</sub>.]

5. Write each of the Major chords of the key of G in two good positions. [For Major chords see above, par. 157. The Modulator, p. 50, will show the young student that *d*, *f*, and *s* in key G are G, C, and D. Turning then again to p. 22, he will try to place D in key G in a good distribution. Indeed the Tonic Sol-fa student should use the diagram on p. 22 until he has fixed it all on his mind's eye, and could copy it down at any moment. After a time he should practise to do this without looking at the book. He can take his *d* either on *G*<sub>2</sub> or *G*<sub>1</sub>. He will take care, as directed above, 1st, to place his voices within good range, and, 2nd, to secure a tolerably good distribution of interval. Having written two such distributions for D, he will do the same for F and S.]

## SECOND STEP.

6. Follow each of the following dissonances by its resolution.

KEY C.

KEY F.

KEY G.

r'	f	f
d'	s	t

(See par. 172b.)

7. Write the discord of the Dominant Seventh and its resolution (perfect cadence) in the keys of C (*do*), D (*re*), E (*mi*), and F (*fa*). Dr. Hullah still continues to use the Sol-fa syllables (which in their Italian spelling are *do re mi fa sol la si*) as equivalents for the letters C D E F G A B. As, however, he always gives us the old letters for pitch tones we can disregard the syllables in brackets. See pars. 176, 177. Even in the Tonic Sol-fa Notation this would be written differently in the higher and in the lower keys, in order to suit the proper range of the voices. Try for the two lower keys 'S, distributed Fifth-Third-Tritone, and for the two higher ones 'S, distributed Seventh-Tritone-Third. Several other distributions are equally good. It will be easy to transfer these to the Staff Notation.]

8. Give two examples of the preparation and resolution, in different ways, of the Dominant Seventh in the key of G Major. [The student may prepare himself for the different preparations of  $\text{'S}$  by writing out the three cases in Exs. 4, 5.]

#### FOURTH STEP.

9. What are consecutives, and why are they forbidden? [See above, pars. 188, 190. An Octave or a Fifth in one chord followed by the same interval and between the same parts, in the next chord make "consecutives." Such Octaves are forbidden because of the blending and obliteration of parts; such Fifths for the same reason, and also because of their harshness.]

10. Correct the following progressions without altering the first chord of either, or the Bass of the second of either.

KEY C.

$\left\{ \begin{array}{l} d^1 \\ m \\ s \\ d \end{array} \right.$	$\left\{ \begin{array}{l} r^1 \\ f \\ l \\ r \end{array} \right.$	$\left\  \right.$	$\left\{ \begin{array}{l} d^1 \\ l \\ m \\ l \end{array} \right.$	$\left\{ \begin{array}{l} t \\ s \\ r^1 \\ s \end{array} \right.$	$\left\  \right.$
---	---	-------------------	---	---	-------------------

[In the first case it is obvious that the  $r^1$  and  $l$  must be altered. If instead of  $r^1$  we take  $f^1$  the leap would be considerable; perhaps  $l$  better obeys Rule 8. There is no objection to our changing the  $T. l$  into  $f$ , because we are allowed to double the Thirds of Minor chords. In the second case both  $s$  and  $r^1$  must be altered. Instead of  $r^1$  we can have  $s^1$ . Instead of  $s$  we can have  $t$ . But this makes it necessary to have a third alteration, as this chord cannot have a double Third, we, therefore, change the  $S. t$  into  $r^1$ .]

#### FIFTH STEP.

11. Write and figure the common chord of  $S$  in two or three different positions. [This is found among the Tonic Sol-fa questions; so the word "position" may be taken in the Sol-fa sense. In answering the question we should write  $Sa$  with two or three distributions suitable to the voices, then  $Sb$  with the same, and then  $Sc$  with the same.]

12. Write, and figure the Bass, of each of the inversions of the common chord of  $G$  ( $sol$ ) in two or three different positions. [By position *here* must be understood distribution, and we have only the "inversions ( $b$  and  $c$  positions) before us. For figured Basses, see above, par. 183c, and Exs. 8 to 11.  $G$  may be taken as the chords  $D$  or  $F$  or  $S$ . Taking it as  $D$  we draw a double stave for short score. The Root of the chord would be on the first (or lowest) line of the Bass stave, but to write  $Db$  we want not the Root in the Bass, but the Third. We, therefore,

place a note on the second line of the Bass stave. Taking that for our Base note, we distribute our chord carefully for the voices. Taking again the same Bass note we make another distribution, and again another. To write  $Dc$  we must place our Bass note ( $s$ ) on the third line of the Bass stave. On this note we raise two or three different distributions.]

13. Shew the Dominant Seventh in the key of  $A\flat$ , and also give its inversions in the same key. [Having drawn the double stave and written the signatures, the Tonic Sol-faist knows that the key-tone is in the first space of the Bass stave, and the Dominant ( $s$ ) is in the third space. For  $\text{'Sa}$  he places his Bass there, and raises a good distribution upon it. For  $\text{'Sb}$  his Bass ( $t$ ) would be in the fourth space, or, an Octave lower, on first line. For  $\text{'Sc}$  his Bass ( $r$ ) would be on the second line. For  $\text{'Sl}$  his Bass ( $f$ ) would be on the third line.]

14. In writing the chord 6-3, what note is it generally best to double or repeat in the Octave? What note in the chord 6-4? And why? [6-3 means our  $b$  position, and 6-4 our  $c$  position. General rules for doubling and omission are given above, par. 161,  $a$ ,  $b$ ,  $c$ . In the  $a$  and  $b$  positions these rules apply without modification. In  $c$  positions (6-4), the Fifth being in the Bass, it is commonly found more convenient to double it in the upper parts rather than the Root. In the Minor chords the Third is freely doubled, especially when they are in the  $b$  position. Therefore answer "in 6-3 double the Root (Sixth from Bass) rather than the Fifth (Third from Bass), but not the Third (Octave to Bass) except in Minor chords. In 6-4 Dr. Stainer says, double the Fifth (Octave to Bass) rather than the Root (Fourth from Bass), but Dr. Hullah recommends doubling the Root rather than Fifth. For reason, the Root is the principal tone, and can be freely doubled; the Fifth is so much like the Root that it may be doubled or omitted without notice.]

15. What is a Plagal Cadence? And a Bass Cadence? [Be prepared to write a Plagal cadence (see above, p. 296). A Bass cadence is a short expression for the different ways in which the Bass approaches different cadences. After the words "Bass cadence" some particular form of Bass is always given; thus, the Bass cadences  $f s d$  or  $f s s d$  or  $m r d s$ , or  $d t, d s$ . The phrase is never used for any new kind of cadence, as the question seems to imply.]

16. Give examples of "Perfect" and of "Plagal" Cadence. [In Staff Notation instruction books by a "Perfect Cadence" is generally meant the progression

of S to D or 'S to D, and in the Minor of  $seM$  to L or  $7seM$  to L. They do not make our distinctions above, p. 287 and 295. For Plagal, see above, p. 296.]

17. Describe the following passages.

KEY C.  $\alpha$

{	d' : d'	d' : t	d' : —
	s : s	s : s	s : —
	m : d	m : r	d : —
{	d : m	s : —	d : —

KEY F.  $\beta$

{	d : d	d : f	m : —
	s <sub>1</sub> : s <sub>1</sub>	l <sub>1</sub> : d	d : —
	m : d	d : l	s : —
{	d : m <sub>1</sub>	f <sub>1</sub> : f <sub>1</sub>	d : —

[The first measure in each is the same, but the first has what would be called a "Perfect cadence," and the second has a "Plagal cadence."]

18. Give the common chords (or key-chords) of A, B $\sharp$ , G, F $\sharp$ , with their inversions. [By key-chords must be meant chords on the Tonic. It will be easy to write D chords at each of these pitches, altering the distribution where the different pitch requires it.]

19. Fill in the Contralto and Tenor in the following exercise, using only the chords Da, Sa, and Fa.

KEY C.

{	s : t	d' : d'	d' : t	d' : —
{	d : s <sub>1</sub>	d : d	f : s	d : —

[In these first exercises in composition the pupil will find the rules for the "putting-together of chords," par. 197, of use to him. In "filling in" he is saved the necessity of attending to Rules 1, 2, 3, 4, but he must notice carefully the rules 5, 6, 7, 8, 11, and 19. Let him first get a good distribution for the first chord, and then try how he can continue it with these Rules in mind.]

20. Fill in the Contralto and Tenor in the following exercise, using the chords D, D $\flat$ , S, Dc.

KEY A.

{	m : d	t : d	d : t <sub>1</sub>	d : —
{	d <sub>1</sub> : m <sub>1</sub>	s <sub>1</sub> : d	s <sub>1</sub> : s <sub>1</sub>	d : —

21. Fill in the Contralto and Tenor in the following exercises, using D, S $\flat$ , D $\flat$ , F, S.

KEY C.

{	d : r'	m' : d'	l : t	d' : —
{	d : t	d : m	f : s	d : —

22. Fill in the Contralto and Tenor in the following exercises, using D $\flat$ , Sc, D, F $\flat$ , Dc, 'S.

KEY G.

{	d : r	m : f	m : r	d : —
{	m : r	d : l <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>	d : —

23. Put common chords or triads (in pianoforte score) to the following Bass.

KEY C.

{	d : s <sub>1</sub>	d : f	s : s	d : —

[Pianoforte score, in these Examination Papers, is another name for short score. See above, p. 24. It is better not (as in some pianoforte arrangements) to throw the Tenor an Octave higher, in order to get it under the right-hand, leaving only the Bass for the left-hand. This mode of writing confuses the parts, and is not properly "writing in score" of any kind. The simply adding of Triads (see par. 157c) would cause consecutive Fifths and Octaves. Possibly the examiner does not require the chords to be connected; but possibly he does. Therefore it is best to add three other parts to the Bass part. According to Rule 2, par. 197, we first frame a good melody, and then "fill in" the inner parts. It is probable that the examiner intended  $\alpha$  positions—no inversions to be used, and certainly no dissonances. In making the melody, let the learner choose the first tone well within the voice (say one-d), and then let him remember Rule 8.]

24. Write a four-part sentence on the following plan.

KEY D.

[D : Fc	[S $\flat$ : D	[S $\flat$ : D $\flat$	[S : D	[S : D
---------	----------------	------------------------	--------	--------

[It will be noticed that these harmonic "plans" name both the chord and the Bass tone which have to be used. The student will proceed as before.]

25. Write a four-part sentence on the following plan.

KEY G.

[D : S $\flat$ : D	[S : — : S	[D $\flat$ : — : S	[D : — : D $\flat$
[S $\flat$ : — : D	[Dc : — : S	[D : — : —	

### SIXTH STEP.

26. Write the chord of 'S and its resolution (perfect cadence); the chord of R and its resolution; and the chord of 'R with its preparation and resolution. [For 'S, see above, Question 7. For R, first note that Tonic Sol-faists do not now use the word "resolution" except for dissonances. It seems to be here used to express the common "progression" of a consonant chord. The only forbidden progression of R is Ra to Da; but the student will have no difficulty in writing the chord Ra with a good distribution, and making it go, 1st, to S (see above,



Ex. 28 to 30), afterwards to Dc, and in writing Rb, and making it go, 1st, to S, next to Dc, and next to Db. These will exhaust the commonest progressions of the chord. For 'R, see above, Exs. 31, 32. The resolution of the dissonance on to *t* in the next chord forbids 'R to move as freely as R does. It must always go to S or its substitutional Tb. The dissonance *d* may be prepared in the chords D, F, or L. The student will teach himself to write examples. "How to Observe," ils. 47, 48, and 64 will help him.

27. Why in the following does the tied F (*fa*) at + fall to E (*mi*), and the B (*si*) at ⊕ to A (*la*)?

KEY F.+ ⊕

{ :m	r	:-f	m
{ :d	-	:t <sub>1</sub>	d
{ :s	s	:-	s
{ :d	s <sub>1</sub>	:-	d

[The Tonic Sol-fa answer would be that the dissonance *d* in <sup>4</sup>S must resolve on *t<sub>1</sub>* in its own chord. See par. 203. And that the dissonance *f* in <sup>5</sup>S must resolve on *m* in D. See pars. 176, 177. The Staff Notation answer would be that the suspended Fourth on the Dominant must resolve on the Third of the same chord, and that the Fundamental Seventh on the Dominant must resolve on the Third of the Tonic.]

28. Supply the upper parts to the following, and give the Roots. Write in score.

6 6 6 6 6 6  
5 4 4 4 4  
3 2 3

[By "score" the examiner means full score. See above, p. 24, fig. 38. Some examiners would be content with the Contralto and Tenor written with the G clef, but it is safer to use the proper clefs. The Tonic Sol-faist would naturally work out this exercise roughly in his own notation, and he would first have to translate the figured Bass into a harmonic plan. He will require to be familiar with par. 183c. He has no more difficult chords to deal with than D, Db, S, 'Sb, 'Sc, 'Sd, and Rb. He will proceed as before with Questions 23 to 25. Having written his rough copy in Sol-fa, he will easily translate it to Staff Notation score. The Roots will be given in absolute pitch names placed under the chords, thus, C, G, C, G, C, G, C, G, C, D, G, C.]

#### SEVENTH STEP.

29. Add three parts (Alto, Tenor, and Bass) to the following subject, using any harmonies you please.

KEY G.

{ | ḍ | m : s | f : - | | ṃ | r : d | r : r | m : - ||

[If the student takes the first rule in par. 197b, he will find the cadences decided for him by the melody given. The last must be D<sup>3</sup>, and the first F. Taking the second rule, he will try to make a smooth Bass. To do this for the first phrase he has the choice of harmonizing *s* either with D or with S, and so he can make his "Bass cadence" either *m f* or *t<sub>1</sub> l*. For the second phrase he can harmonize *r* : *d* either with S L or with R D, making the Bass either *s l* or *f m*. The *r* : *r* he can harmonize either with <sup>4</sup>S S or with <sup>7</sup>R S, making the Bases *s s* or *f s* or *r s*. He has then only to "fill in" the inner parts.]

30. Add harmonies (making four parts) to this chant melody. Write in score. Credit given if C clef is used.

KEY Eb.

{ | ṣ | f : r | m : - | | ṃ | l : f | m : r | d : - ||

[Proceed as above, Question 29.]

31. Harmonize the following in four parts.

KEY C.

{ : s | l : s | d<sup>1</sup> : r<sup>1</sup> | m<sup>1</sup> : r<sup>1</sup> | d<sup>1</sup> ||

32. Harmonize the following strain in four parts.

KEY C.

{ | m : l | s : d | r : - | m : - ||

33. Write a Bass cadence, an imperfect D cadence, and as many forms of surprise cadence with which you are acquainted. [Instead of "as many" read "all the." The surprise cadence must move from Dominant or Dominant Seventh (or, in the Major Mode, from Tb) to Submediant. See above, par. 208, and Ex. 63. "How to Observe," pp. 34, 35, shows four forms of this cadence in the Major. The first two can also occur in the Minor. The student can easily show the progression <sup>1</sup>S to L, S to L, Sb to L, and Tb to L, 7<sup>se</sup>M to F, and 7<sup>se</sup>M to F. For Bass cadence, see above, Question 15. For imperfect D cadence, see par. 193.

34. Harmonize the following.

KEY C.

{ | s : l | s : m | l : s.f | m : - }  
{ | l : s | l : r<sup>1</sup> | d<sup>1</sup> : t | d<sup>1</sup> : - ||

[A surprise cadence would come in effectively at the close of the first phrase. In the sixth pulse the *f* will, of course, be treated as a passing-tone in the chord of S, making a Dominant Seventh.]

## NINTH STEP.

35. Resolve the following dissonances.

KEY C.

r'	fe'	d'	d'	m'	d'
d'	d'	r	fe	ta	ta

[See par. 172*b*. The Tonic Sol-faist will translate Exs. 2, 4, 5, 6 into their proper keys, and then he will know the resolution. But in writing the answer he will probably please the examiner best by retaining the improper method of writing—that is, *fe'* *s'* instead of *t* *d'*, and *d'* *t* instead of *f* *m*; or *ta* *l* instead of *f* *m*, and *m'* *f'* instead of *t* *d'*; or *d'* *d'* instead of *s* *s*.]

36. Write common chords (triads) to the following Bass.

KEY C.

{ | d : m | r : l | f : s | d : - | }

[The Examiner doubtless means the above notes to be the Roots of chords. Proceed as above, Question 23.]

37. Add the upper parts to the following Bass, and give the Root of each chord. Write in score.



[Proceed as above, Question 23.]

38. Mark (with a cross over it) each of the following discords of the Seventh, which is also a discord of the Dominant Seventh.

KEY C.

d'	f'	fe'	d'	m'	t
f	s	l	t	s	r
l	t	d'	s	r	se
r	s,	r	d	m	m,

[In the Tonic Sol-fa Notation a Dominant Seventh would be written like the second of these examples, or like the last, but in the Staff Notation we have to find out what the notes mean. The Dominant Seventh has a Major Third from the Root, a Perfect Fifth and a Minor Seventh. The first of the above chords has *r* for its Root, with a Minor Third, and, therefore, cannot be translated into a Dominant Seventh. The third chord is the same with a sharpened Third, which makes it the Dominant Seventh of key G. The Fifth chord has a Minor Third like the first. The Fourth chord has a Major Seventh.]

39. Follow each of the following discords of the Dominant Seventh by its resolution.

KEY C.

No. 1.	No. 2.	No. 3.	No. 4.
m'	r'	la	r
s	se	r	d
ta	m	f	fe
d	m,	ta,	r

[To the Tonic Sol-faist No. 2 is easy to resolve, and Nos. 4, 1, 3 will be equally easy when they are translated into the first sharp, the first flat, and the third flat keys. See Modulator, p. 50.]

## ELEVENTH STEP.

40. Turn the following into discords of the Dominant Seventh.

KEY C.

d'	m'	l	r'
s	s	r	s
m'	t	f	t
l	d	t,	m

[In the first example, *l* is the Root; to make the Third Major we must alter *d'* into *de'*, and the other intervals will be right. By turning to the Modulator, p. 50, the student will see that *l de' m' s* corresponds with the Dominant Seventh of the second sharp key. In the second case the Third and Fifth are all right, but the Seventh is Major instead of Minor; we must, therefore, alter *t* to *ta*, and this gives us the Dominant Seventh of the first flat key. In the Third case the Root is *t*; to make the Third Major we change *r* into *re*, and to make the Fifth perfect *f* becomes *fe*. This gives us *7<sup>se</sup> M* in the first sharp key. In the last case the Root is *m*; to make the Third Major we change the *s* into *se*, which gives us the Dominant Seventh of the third sharp key, or Dominant Seventh of the relative Minor.]

41. Place on the lowest of the following staves the Root of the chord above it.



[Taking the first chord, the Tonic Sol-faist instinctively translates it *l<sub>1</sub> fe r d'*, and his memory, or the Modulator, p. 50, instantly shows him that that is *r<sub>1</sub> l<sub>1</sub> s f* in the first sharp key, the Root of which is *s*; and this *s* stands on the pitch-note D. He will, therefore, write a note on the third line of the lowest staff. In the same way, the second chord being translated is *m de' ta s'* or *t<sub>1</sub> se f r'* of the first flat key. The practical Root of this Tonic Sol-faist

would say is *se*, but the older theorists suppose an omitted Root *m*. This *m* in the first flat key stands on a level with *l* in key C, and that is A. Therefore, put a note in the first space of the lowest staff. The third chord translated is *m de l se*. To a Tonic Sol-faist the *de* at first suggests the first flat key, but the *le* forbids that thought. *De* is the leading-tone of the second sharp key, and *le* is the leading-tone of its relative Minor. This gives *r t f se*, which is the same chord as the last, but in a different key. Its supposed Root is *m* of key D or F $\sharp$ . Therefore, place a sharpened note on the fourth line of the lowest cleff. The fourth chord being translated is *ta d' m s* or 'S of the first flat key, the Root of which is *s*—standing on the pitch-note C. Therefore, place a note in the second space of the lowest stave. In the fifth chord the student needs no help. The last chord being interpreted is *r ta s* or *l f r* of the first flat key, the Root of which is *r*—standing on the pitch-note G. Therefore, place a note on the bottom line of the staff. Exercises of this kind make it necessary for the Tonic Sol-faist to memorize the keys. See above, p. 52.]

42. Figure each of the following, and place below each its Root.



[The Tonic Sol-faist instinctively translates, and then he sees the Root of the chord and its position. *Sb* and *Dc* will be easily figured by the student of par. 183c. He who has p. 22 fixed in his mind's eye will easily place the names of the Roots under the chords, as in Question 28. In the last case there is a "special reason" why the 5-3 should be written in full. That is, to contradict the previous figuring on the same Bass. *Fc* in the first flat key, and *Sb* in the first sharp key will not give trouble to the student who has carefully followed our teachings under Question 41.]

## TWELFTH STEP.

43. Give examples of Syncopation, of Suspension, and of Retardation, and state the difference between them. [The word "syncopation" is not generally used in connection with the study of Harmony. For an example, see p. 35, above. Dr. Onseley distinguishes between Suspension and Retardation. He says they are both the holding back, by a dissonance, of the proper tone of a chord; that Suspension

is the ordinary case of the dissonance moving downward, and that Retardation is the more rare case of the dissonance resolving upward. See an example of both, par. 239k, above.]

44. Point out the errors in the following.

KEY C.

$\left\{ \begin{array}{l} l : t \\ f : s \\ d' : r' \\ f : s \end{array} \right\}$	$\left\{ \begin{array}{l} r' : d' \\ f : m \\ t : s \\ s : m \end{array} \right\}$	$\left\{ \begin{array}{l} r' : d' \\ s : - \\ d' : t \\ m : s \end{array} \right\}$
--	--	---

[In the first case there are both Octaves and Fifths. In the second case the Dominant Seventh is not properly resolved. In the third case 'S is intended for the middle chord, but the dissonance is neither prepared nor resolved, and the Third is heard along with the dissonance. Altering the Air to *d' d' t* and the Tenor to *d' r'* would set it right.]

45. Correct the following without altering the Bass, or changing the position of the first chord.

KEY C.

$\left\{ \begin{array}{l} d' \\ s \\ d' \\ m \end{array} \right\}$	$\left\{ \begin{array}{l} - \\ s \\ r' \\ s \end{array} \right\}$	$\left\{ \begin{array}{l} r' \\ - \\ - \\ - \end{array} \right\}$	$\left\{ \begin{array}{l} m' \\ s \\ m' \\ d \end{array} \right\}$
--	---	---	--

[If the Air is altered to *d' - t d'*, it will resolve the dissonance properly, and prevent a doubled Third in the last chord.]

46. Figure the Basses of the following chords.



[*Fb* and *Fc* are easily figured from par. 183c. 'D may be seen under par. 139d. In the fourth case we have 'D followed by D. The figure 9 is sufficient to indicate the first chord, and the figure 8 is placed under the second chord to show on what tone the 9 resolves; otherwise it was not necessary to place anything under the second chord. In the fifth case we have *l, de m s*, which indicates the Dominant Seventh of the second sharp remove, key D. The student will, therefore, place under it a 7, and under that a "sharp" to indicate the sharpened Third. In the last case *d m s ta* gives us 'S in key F. Therefore, place underneath it a 7 with a "flat" before it.]

47. Write out in the treble clef the ascending and descending Minor scale of E in its most modern form, and harmonize it in four parts, using the C clef for the Alto and Tenor parts. [The melodic form of the Minor Mode (see above, p. 47) is generally required in these questions. Turning to our Rules, par. 197, Rule 3 would tell us to place *La*, *b*, or *c* under *l* and *d* both ascending and descending; *seMa* or *b* under *t*, *m*, and *se*; and *Ra* or *b* under *r* and *f*. There then only remains the *ba* and the *s*. *Ba* may be harmonized, first, in Handel's way, with *baR*, second with the chromatic chord *feT—ba* being written as *fe*—(see above, Ex. 215, p. 345); and third, with *baT* going to *SEb*, the Bass being continued into the second chord. The *s* may be harmonized as "Lb, full-pulse passing-tone." If D were used in this place it would be strictly neither in the Minor Mode nor a good modulation to the Major.]

48. Add three parts above this figured Bass, using the C clef for the Tenor part, the G clef for the Treble and Alto parts.



[Where the "sharp" stands alone it means a sharpened *Third*, which in all the above cases is *se* in *seM*. The "sharp" before 6 points to the same note in *7seMc*.]

49. Put three lower parts (in Alto, Tenor, and Bass clefs) to the following given subject, using any harmonies you like.

KEY F.

{ f : s | m : d | r : m | d : l, }  
{ l, : l, | t, : d | d : t, | l, : — ||

[Proceed as in Question 29. Notice the two-fold four-pulse sequence at the beginning. See above, pp. 105 to 108. By using the plan |Fb : Sb |D : D |Rb : Mb |L : L it can be made into a harmonic sequence.]

50. Show a specimen of the Dominant 9-7 in the key of C. [See under par. 240g.]

51. Of how many inversions is the chord of the added Ninth susceptible? Which is the most awkward to treat, and why? [By the "added Ninth" Dr. Ouseley understands <sup>1</sup>T, par. 207b, and 239c. He also includes <sup>9</sup>S, par. 240g. He treats them as one and the same chord, the Root being generally omitted. The chord is capable of four inver-

sions—<sup>1</sup>Ta (his first inversion of the Added Ninth), <sup>1</sup>Tb (second inversion), <sup>1</sup>Tc (third inversion), <sup>1</sup>Td (fourth inversion). Of these, the last is the more awkward to treat. See two resolutions of it at the end of par. 239c. The reason for the harsh effect is that in all the other inversions the Ninth is supported by its coupled dissonance, the Seventh below it, sounding as a Third or Tenth, but in this case the Seventh is far away above it. To this may be added that all discords are harshest when in the Bass, because they throw up strong dissonant partials.]

52. On the following Bass give a specimen of the preparation and resolution of the Dominant chord of 9-7.

KEY C.

{ :d | f, : f, | s, : s, | d ||  
[See example under par. 240g.]

53. Prepare and resolve the following.

d'  
s  
d'  
f

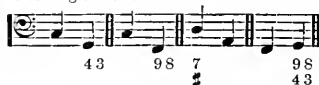
[See example of <sup>4</sup>D<sub>e</sub> under par. 239d.]

54. Give an example of the Preparation and Resolution of the chord 9-7-4 in both Major and Minor. [This probably refers to the Ninth, Seventh, and Fourth on the Tonic. (See examples under par. 239f). The same dissonances on the Dominant are shown under par. 240h.]

55. Give an example of the Preparation and Resolution of the chord 9-7-4 on the following Bass.



56. Add three parts to each of the following Bases.



[For the 9-4 upon *s*, see par. 241f. For the 7 and sharpened Third, see Question 46. For the 9 going to 8, and the 4 going to 3, see same question.]

57. Add three parts to the following Bass.



[Under the fourth chord the 5 is unnecessary except to show that the "sharpened" 6 rises from it. This is the commencement of a cadence transition. It is the chord *L* becoming *R* of the new key, and the figures indicate that in one of the parts the tones *m fe*, or more properly *lt*, must be introduced. In the sixth pulse we have the fourth on the new Tonic passing as a Seventh through the Dominant, striking the Tonic as a forestroke, and then resolving on its Third. In the fifth measure the Ninth on *d* is prepared in the previous *'Sb*. At the beginning of the sixth measure we have "*Tb* with *d* as a part-pulse horizontal forestroke." In interpreting figuring of this kind always look to the second figures. If they indicate an ordinary chord it will easily be seen which figure in the first part of the chord is the intruder.]

58. Add three parts to the following Bass.

5 6 5 6 4 3 7  
2 3 3 -

6 9 8 6 9 8 7 -  
5 b5 4 3

[By the help of par. 183c, the third chord will be easily interpreted as *'De*. In the fifth chord there was no need to put any figuring except that the writer wishes to show that the Fifth of *Ra* must move upwards to the Sixth from the Bass in *Tb*. See Question 57. The 6 and "flat" 5 means the *b* position of a chord of the Seventh, the 5 from the Bass being flattened, the chord *m s ta d* is the Dominant Seventh of the first flat key, and indicates a "passing" transition. The figuring of the last chord but one should be interpreted according to the rule given under Question 57. This shows that the chord is *'S*, and that the intruder is *d* as a part-pulse horizontal forestroke. It is the coupled dissonance *'S* first resolving its *d* and afterwards its *f*. See above, par. 239h.]

59. Add three parts to the following Bass.

6 6 7 4 3  
3 4 # 4 3

6 9 8 6 7

60. Add three parts to the following Bass.

6 6 9 8 4 5 6  
5 b5 2 2 3

6 7 6 7 #6 4 3  
5 #

[For 6—"flat" 5, see Question 58. For 4-2 and 5-2, see par. 183c. The 7 on *t*, followed by a "sharpened" 6 on the same Bass note, indicates *SEb* with *l* as a horizontal forestroke. Compare the corresponding Major in Question 57.]

61. Add three parts to the following Bass.

6 6 7 4 3 6  
6 7 # 4 3 6 4

6 4 3 9 8 4 3  
b4 7 -

KEY C. G.t. f.C.  
| D : F | D<sup>b</sup> : L | (S<sup>b</sup> : S | <sup>4</sup>D) : D<sup>c</sup> |  
h.  
| F : TAc | taF : F | <sup>9</sup>S : S | <sup>4</sup>D : D |  
H H

[This was given as a Tonic Sol-fa question, but with several egregious errors which were shown in the "Tonic Sol-fa Reporter" of October 1st, 1876. Since that time greater care has been taken in writing the Tonic Sol-fa exercises, but not sufficient care, as will be seen in the next question. We have given the "plan" in its corrected form.]

62. Add three parts to the following Bass.

6 6 6 7 4 3  
3 3 4 # 4 3

6 6 9 8 7  
3 3

KEY C. G.t.  
{ | d : t<sub>i</sub> | m : r | d f : s | d<sub>i</sub> : - }  
D S<sup>b</sup> D<sup>b</sup> S<sup>c</sup> F <sup>'</sup>S <sup>4</sup>D D  
H.  
f.C.  
{ | r<sub>i</sub> : t<sub>i</sub> | d : m<sub>i</sub> | f<sub>i</sub> : s | d : - ||  
L S<sup>b</sup> D D<sup>b</sup> <sup>9</sup>FF<sup>'</sup>S D  
H

[The Tonic Sol-fa question requires lower octave marks in meas. 3, to the bridge-note in meas. 5, and the second pulse of meas. 7 is  $\text{2}^{\text{nd}}$ F, not  $\text{3}^{\text{rd}}$ F. This will show the kind of errors which the Tonic Sol-faist may expect.]

63. Add three parts to the following.



KEY C. G.t. f.C.  
|D :F |DFb:7S |D :DSb:2D.D:L |  
|F :Db |Sc :D |F :S.7S|4D :D ||  
H.  
H.

NOTE.—Those who are preparing for Training College Examinations, and not for the Society of Arts, nor the University Local Examinations, need not study the remaining questions.

64. Connect the two following chords by a Fundamental Discord, or a Discord by Suspension, or both.

KEY C.	Or, KEY G.
$\left\{ \begin{array}{l} d^1 : l \\ m : r \\ s : fe \\ d : r \end{array} \right\}$	$\left\{ \begin{array}{l} f : r \\ l : s \\ t : t \\ f : s \end{array} \right\}$

[For fundamental discord, see par. 229e. For suspension, see par. 203b. The Tonic Sol-faist would interpret these two chords as F to S in key G, the Roots of which are stepwise and disconnected. They can be connected, first, by the *r* of Treble into *f*, making  $\text{7}^{\text{th}}$ S, which requires resolution into D; second, by *t* into *d* *t*; third, by combining both.]

65. Supply the two inner parts to the following, and give the Roots of each chord.



[A badly written question. It looks as though the Examiner had first written without the last "flat" in the signature (D), but putting that "flat" in where it was wanted, on the Seventh of the second chord, and on the note D in the fourth chord, but afterwards altered his mind, and put the "flat" in the signature, for-

getting to take out the then unnecessary "flats" in the second and third measures, and thus "flattening" the last note but one. The shape of the Bass shows us that this note was intended to represent the leading-note of the new key. The "natural" to the figure 4 in the third measure we do not understand. The first interval of the Bass is an awkward one. The best interpretation of the whole seems to be—

KEY A7. Eb.t.  
:D |7SE:L |7Tc :Lc |L :URb|4S :D :— ||

66. Add a Bass to the following.

KEY A.  
 $\{ |d : f : m | r : - : d | t : d : l : | s : - : - : \}$   
 $\{ |r : m : f | s : d : f | m : - : r | d : - : - : ||$   
[See Question 29.]

67. Harmonize the following in four parts, introducing the Dominant Seventh and all its inversions.

KEY D. BASS.  
 $\{ |t : d : l : | s : l : f | m : f : m | r : d : - : ||$   
[See par. 239b, and Question 25.]

68. Add three parts (Alto, Tenor, and Bass) to the following subject, using any harmonies you like.

KEY D.  
 $\{ |d^1 | t : l | s : - : || s^1 | f : m | r : r | d : - : ||$   
[The *Air t l s* can be harmonized with  $\text{2}^{\text{nd}}$ F S or as a Plagal cadence with  $\text{4}^{\text{th}}$ F D (see par. 194), or as  $\text{4}^{\text{th}}$ m r d of the first sharp key, having for plan  $\text{SDc}$  S D. See Rule 13, par. 197b and par. 219.]

69. Harmonize in full score, and four parts, this chant melody, using the G, C, and F clefs for the three added parts.

KEY F.  
 $\{ |m | s : m | l : - : || fe | s : d | r : f | m : - : ||$   
[The *fe* may be treated as the distinguishing-tone of a "passing" transition. See par. 220b.]

70. Add three lower parts (in Alto, Tenor, and Bass clefs) to the following subject, using any harmonies you like.

KEY C.  
 $\{ |l : t | d^1 : r^1 | m^1 : l | l : se \}$   
 $\{ |l : l | s : f | m : m | m : - : ||$   
[Proceed as in Questions 47 and 48.]

71. Copy these figured Bass notes, and write (on a staff above) the chords indicated, adding, in the case of discords, their resolution. Name each chord.



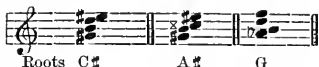
[The Tonic Sol-faist finding *fe* with 6-5 under, it knows, from par. 183c, that the first inversion of a chord with a Seventh is implied. As *fe* represents *t* in the first sharp key G he writes on the staff above 'Sb in key G; he resolves the discord, and he writes underneath "first inversion of Dominant Seventh in key G." In the second chord he sees *t* in the Bass with 6-4-3 under it, and knows from par. 183c that a second inversion of a chord with a Seventh is implied. But the 6 has a stroke drawn through it obliquely (or a # placed before it). The 6 from the Bass is, therefore, not *s* but *se*, and that gives him the Dominant Seventh of the third sharp remove, key A. The Bass note is, therefore, *r* in key A; the student writes above it 'Sc in that key, with its resolution, and writes underneath "second inversion of Dominant Seventh in key A." The same chord may be interpreted as a Dominant Seventh in the Minor, or 7<sup>se</sup>Mc in key C, called A Minor. In the third chord the student sees *r* with a sharp under it. That sharp means a sharpened Third, and *r fe l* is the same thing as *s t r* of the first sharp key G, or *d m s* of key D. He, therefore, writes a common chord over the *r*, and says beneath it "a Major common chord on D." In the fourth chord the student finds *m* with a 6 under it, and he knows from par. 183c that this means the *b* position of a chord. The *m* being in the Bass makes it the chord D of key C, which he writes above, adding below "Major common chord on C." In the fifth chord he sees *ta* with 4-2 under it, which he knows to be the *d* position of a chord of the Seventh. *Ta* itself represents *f* of the first flat key F. He, therefore, writes above the chord 'Sd in key F with its resolution, and below he says "third inversion of Dominant Seventh in key F." In the sixth chord he has *d* with 6-4, which tells him at once to write the chord Fc in key C, or Dc in key F, and to write underneath "second inversion of a Major common chord on F." In the seventh chord he finds *li*, and underneath it a 7 with the sign for a sharp Third. This he reads up *li de m s*, which gives him 'Sa in the second sharp key D, or 7<sup>se</sup>Ma in the first flat key F (or D Minor). Perhaps it will be better for him to write above "S in key D," and below "Dominant Seventh of key D." In the last chord he finds *s* with 6-5-3 under it, and this points to the *b* position of a chord with a Seventh. But each of the figures has a 2 before it. He, therefore, reads upwards *s ta ra ma*. The

Modulator, p. 50, shows him that this is 'Sb in the fourth flat key A2. Or remembering the signatures, he will notice that the most distant flat in this figuring is D2 (25) and that belongs to key A2. He, therefore, writes it in that key above, and writes below "First inversion of Dominant Seventh in key A2.]"

## THIRTEENTH STEP.

72. Give examples of Chromatic Discords. [See examples, p. 345, 350.]

73. Give the Root of this chord, and make in it three enharmonic changes, giving the Root in each case. [The supposed Root of this chord is M, a Major Third below *se*. See par. 239c. Supposing the chord, keeping the same pitch for its Bass, to be altered to its *b* position, that would give us (see p. 50) 'SEb in key A, or "F sharp Minor." Supposing it altered to its *c* position, that would give us 'SEc in key F sharp, "D sharp Minor," or in key G flat, "E flat Minor." Supposing it altered to its *d* position, that would give us 'SEd in key E flat, "C Minor." These alterations would be called "Enharmonic changes," which would be worked out thus—



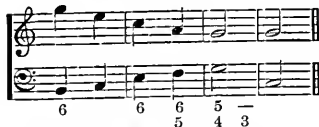
74. Add Alto and Tenor parts to the following subject, and give the Root of each chord.



[In this Minor Mode exercise, the second and third chords (*taDE R*) offer a case of "passing" transition to the first flat key. The sixth and seventh chords (7<sup>se</sup>M F) are like a stepwise cadence. The fourth and fifth chords (7<sup>se</sup>RE Lc) show a chromatic resolution, see above, par. 133. The eighth and ninth chords (deF Rb) may be interpreted as passing transition to the first flat key, 6<sup>se</sup>Me going to Lb. Dr. Macfarren would call 6<sup>se</sup>M the

"Dominant Minor Thirteenth," and its Root, here disguised as *l*, would be *G*. The Root of the second chord, which is *'SE* disguised, would be a Major Third below the apparent Root, that is *G*. The Root of the fourth chord, which, though not transitional, has its model in *'SE*, would also be regarded as having a supposed Root, a Major Third below the apparent one, that is, on *A*.]

75. Add Alto and Tenor parts to the following, and name the Root of each chord.



[In this Major Mode exercise, there is a modulation to the *relative* Minor in the second and third chords (*7<sup>se</sup>Mc +L*) then a transitional modulation to the first flat Minor in the fourth to the Seventh chords (*7<sup>se</sup>Ma Lb seMc L*). On the eighth and ninth chords there is a transitional modulation to the first sharp Major. The chords are *laTc*, *Db* in key *G*.]

76. What is Counterpoint? [Counterpoint is the art of adding accompanying "parts" to a given melody. It was used in the 14th, 15th, and 16th centuries, from the time of the Black Prince to that of Queen Elizabeth, and before harmony proper, with its relations of chords and keys, was understood. The practice of writing counterpoint exercises still survives because it is found to train the young composer in studying the relative motion of parts, which is not done by the mere study of chords and discords. Unfortunately, however, some influential teachers retain some of the ancient rules of counterpoint, such as forbiddance of *c* positions, and of all discords except such as are horizontally prepared, and passing-tones, including the Dominant Seventh when unprepared, &c.—which have long been thrown aside in practical music, which is something like compelling our students to wear the dresses which were fashionable three hundred years ago. This "strict" counterpoint is still required in most public examinations. Students wishing to prepare for them should master the little "Text-book

of Counterpoint," by Mr. Geo. Oakey, and go through a postal course of exercises under the College. A course of exercises on "free" counterpoint and figuration, in which everything allowed in modern harmony should be allowed in counterpoint, would be far more useful. This we hope to see.]

77. State the difference between the study of Counterpoint and the study of Harmony? [Counterpoint treats of the art of making and combining melodies; Harmony of the art of combining simultaneous sounds, and of the succession of such combinations.]

78. Point out the violation of rule in the following, and correct it by altering one or both of the notes of the second combination.

$$\text{KEY C. } \left\{ \begin{array}{l} l : t \\ f : m \end{array} \right\}$$

[As these questions on counterpoint are founded on the Society of Arts' papers, for which Mr. Hullah is the examiner, it is better to follow his book on "Counterpoint," especially because in some respects it differs from others. In this example the parts represent *unconnected* chords, and it is forbidden to pass by stepwise progression from one combination having the Fourth of the scale to another combination having the Seventh of the scale. The *f* and *t* occurring in different parts produce what was termed by the ancient contrapuntists the "false relation of the tritone," which is not so apparent to the ear when one of the parts moves by skip and not by step. Thus *m* should be changed to *r*.]

79. Give one or two examples of forbidden progression by similar motion, in two-part counterpoint.

$$\begin{array}{l} \text{[a]} \quad \left\{ \begin{array}{l} l : t \\ f : s \end{array} \right\} \quad \left\{ \begin{array}{l} s' : d' \\ s : f \end{array} \right\} \quad \left\{ \begin{array}{l} d' : f' \\ m : f \end{array} \right\} \\ \text{[b]} \quad \left\{ \begin{array}{l} m' : f' \\ l : - \end{array} \right\} \quad \left\{ \begin{array}{l} d' : l \\ d : - \end{array} \right\} \quad \left\{ \begin{array}{l} r' : - \\ r : - \end{array} \right\} \end{array}$$

In *a* the same error is found that is noted in Question 78. In *b* and *c* the Fifth and Octave in the second combination are approached in similar motion. In *d* there are consecutive Fifths on the accented parts of the measure, and in *e* there are consecutive Octaves on the accented parts of the measure.]

80. What objection is there to, or inconvenience arising from, the following progression?

$$\text{KEY C. } \left\{ \begin{array}{l} d' : r' \\ m : f \\ s : ta \\ d : ta \end{array} \right\}$$



[The chords have no note in common (no Bond; see p. 279), and the progression generally induces an awkward movement in the parts.]

81. Which of the following Progressions is faulty, and why?

KEY C.

$\left\{ \begin{array}{c} a \\ d^1 : r^1 \\ m : s \end{array} \right\} \left\{ \begin{array}{c} b \\ s^1 : f^1 \\ d^1 : l \end{array} \right\} \left\{ \begin{array}{c} c \\ l : t \\ f : s \end{array} \right\} \left\{ \begin{array}{c} d \\ s^1 : f^1 \\ d^1 : f \end{array} \right\}$

$\left\{ \begin{array}{c} e \\ s^1 : f^1 \\ d : l \end{array} \right\} \left\{ \begin{array}{c} f \\ f^1 : m^1 \\ l : s \end{array} \right\} \left\{ \begin{array}{c} g \\ s^1 : r^1 \\ d : s \end{array} \right\} \left\{ \begin{array}{c} h \\ r^1 : m^1 \\ s : d^1 \end{array} \right\}$

[a is faulty because the Fifth is approached in similar motion; c because the Fourth of the scale is in one combination and the Seventh of the scale in the other, and the progression is (stepwise) by conjunct degrees; d because the Octave is approached in similar motion; g because of the consecutive Fifths.]

82. Add a part or any number of parts, in any kind of counterpoint, to the following. Transpose it, if necessary, into any key.

KEY C. BASS.

$| d : r | l : t | d : f | m : s |$   
 $| r : m | t : d | f : r | d : - ||$

["Note against note," in two parts.

TENOR & BASS.

$\left\{ \begin{array}{c} d^1 : t \\ d : r \\ l : t \end{array} \right\} \left\{ \begin{array}{c} d^1 : r^1 \\ l : t \\ d : f \end{array} \right\} \left\{ \begin{array}{c} d^1 : l \\ d : f \\ m : s \end{array} \right\} \left\{ \begin{array}{c} s : m^1 \\ m : s \end{array} \right\}$

$\left\{ \begin{array}{c} t : d^1 \\ r : m \\ t : d \end{array} \right\} \left\{ \begin{array}{c} r^1 : m^1 \\ t : d \\ f : r \end{array} \right\} \left\{ \begin{array}{c} r^1 : t \\ d^1 : - \\ d : - \end{array} \right\}$

"Two notes against one," in three parts.  
 S.C.B.

$\left\{ \begin{array}{c} d^1 : t : l : s \\ m : f \\ d : r \end{array} \right\} \left\{ \begin{array}{c} f : m : r : s \\ d : r \\ l : t \end{array} \right\} \left\{ \begin{array}{c} m : s : l : t \\ d : - \\ d : f \end{array} \right\} \left\{ \begin{array}{c} d^1 : s : t : l \\ s : r \\ m : s \end{array} \right\}$

$\left\{ \begin{array}{c} t : r^1 : s^1 : f^1 \\ f : s \\ r : m \end{array} \right\} \left\{ \begin{array}{c} m^1 : r^1 : d^1 : t \\ s : m \\ t : d \end{array} \right\} \left\{ \begin{array}{c} l : s : l : t \\ d : f \\ f : r \end{array} \right\} \left\{ \begin{array}{c} d^1 : - \\ m : - \\ d : - \end{array} \right\}$

83. Add a part or parts in any kind of counterpoint to the following. Transpose it, if need be, into any other scale.

KEY C.

$| d : t_1 | m : r | d : f | r : m |$   
 $| l : m | s : d | r : - | d^1 : - ||$

[In two parts, with syncopation.

KEY C. T.B.

$\left\{ \begin{array}{c} s : - r^1 \\ d : t_1 \\ m : r \end{array} \right\} \left\{ \begin{array}{c} - d^1 : - t \\ d : f \\ r : m \end{array} \right\} \left\{ \begin{array}{c} - l : - r^1 \\ - t : - d^1 \end{array} \right\}$

$\left\{ \begin{array}{c} - l : - s \\ l : m \\ s : d \end{array} \right\} \left\{ \begin{array}{c} - m : - l \\ r : - \\ d : - \end{array} \right\} \left\{ \begin{array}{c} - f^1 : - t \\ d^1 : - \end{array} \right\}$

Four notes against one, in four parts.

KEY G. Subject in Air.

$\left\{ \begin{array}{c} d : - \\ s_1 : - \\ m : - \\ d_1, r_1, m_1, f_1 \end{array} \right\} \left\{ \begin{array}{c} t_1 : - \\ s_1 : - \\ r : - \\ s_1, f_1, m_1, r_1 \end{array} \right\} \left\{ \begin{array}{c} m : - \\ l_1 : - \\ m : - \\ d_1, d : l_1, s_1 \end{array} \right\}$

$\left\{ \begin{array}{c} r : - \\ l_1 : - \\ f : - \\ f_1, s_1, f_1, r_1 \end{array} \right\} \left\{ \begin{array}{c} d : - \\ d : - \\ s : - \\ m_1, f_1, m_1, d_1 \end{array} \right\} \left\{ \begin{array}{c} f : - \\ l_1 : - \\ r : - \\ r_1, m_1, f_1, r_1 \end{array} \right\}$

$\left\{ \begin{array}{c} r : - \\ s_1 : - \\ t_1 : - \\ s_1, l_1, s_1, f_1 \end{array} \right\} \left\{ \begin{array}{c} m : - \\ t_1 : - \\ m : - \\ s_1, m_1, r_1, m_1 \end{array} \right\} \left\{ \begin{array}{c} l : - \\ l_1 : - \\ d : - \\ f_1, s_1, l_1, t_1 \end{array} \right\}$

$\left\{ \begin{array}{c} m : - \\ s_1 : - \\ m : - \\ d : t_1, d : r \end{array} \right\} \left\{ \begin{array}{c} s : - \\ d : - \\ - : - \\ m : r : d : t_1 \end{array} \right\} \left\{ \begin{array}{c} d : - \\ - : - \\ f : - \\ l_1, s_1, f_1, m_1 \end{array} \right\}$

$\left\{ \begin{array}{c} r : - \\ l_1 : - \\ f : - \\ f_1, r_1 : r : d \end{array} \right\} \left\{ \begin{array}{c} - : - \\ s_1 : - \\ r : - \\ t_1, s_1, l_1, t_1 \end{array} \right\} \left\{ \begin{array}{c} d : - \\ s : - \\ m : - \\ d : - \end{array} \right\}$

84. Add two parts in any kind of counterpoint, above the following.

KEY C.

$| d : t_1 | m : d | f : r | m : f |$   
 $| s : m | r : s | f : r | d : - ||$

S.C.B. "Note against note."

$\left\{ \begin{array}{c} s : s \\ m : r \\ d : t_1 \end{array} \right\} \left\{ \begin{array}{c} d^1 : m^1 \\ d : s \\ m : d \end{array} \right\} \left\{ \begin{array}{c} l : f^1 \\ r : l \\ f : r \end{array} \right\} \left\{ \begin{array}{c} m^1 : r^1 \\ s : f \\ m : f \end{array} \right\}$

$\left\{ \begin{array}{c} t : d^1 \\ m : s \\ s : m \end{array} \right\} \left\{ \begin{array}{c} r^1 : m^1 \\ f : m \\ r : s \end{array} \right\} \left\{ \begin{array}{c} f^1 : t \\ r : f \\ f : r \end{array} \right\} \left\{ \begin{array}{c} d^1 : - \\ m : - \\ d : - \end{array} \right\}$

## S.T.B. "Florid Counterpoint."

$$\left\{ \begin{array}{l|l|l} m & : - & s & : - & s & : - \\ & : s & - & : r' & -d', t : d' \\ d & : - & t, & : - & m & : - \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l} m & : - & l & : - & t & : - \\ - & : m' & -r', d' : r' & & -f' : m', r' \\ d & : - & f & : - & r & : - \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l} d' & : - & d' & : - & s & : - \\ d', t : l, s & & l, t : d' & & - & : t \\ m & : - & f & : - & s & : - \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l} - & : - & l & : - & s & : - \\ -d' : s, s' & & f', m' : r', d' & & t & : m' \\ m & : - & r & : - & s & : - \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l} l & : - & f' & : - & m' & : - \\ r', l : d' & & -t : l, t & & d' & : - \\ f & : - & r & : - & d & : - \end{array} \right\}$$

85. Add two parts, in any kind of counterpoint, one above and one below the following.

## KEY C.

$$\left\{ \begin{array}{l|l|l|l} s & : f & m & : d & r & : d & t, & : m \\ r & : l, & d & : s, & l, & : t, & d & : - \end{array} \right\}$$

With "two notes against one."

## KEY C. S.C.B.

$$\left\{ \begin{array}{l|l|l|l} m' : r', t & d', l : s, l & s, f : m, f & s, l : t, d' \\ s & : f & m & : d & r & : d & t, & : m \\ d & : r & l, & : m & t, & : d & m & : s \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l|l} r', f' : m', r' & d', t : d', d & r, d : r, f & m & : - \\ r & : l, & d & : s, & l, & : t, & d & : - \\ f & : d & l & : m & f & : r & d & : - \end{array} \right\}$$

## KEY C. S.C.B. With syncopation.

$$\left\{ \begin{array}{l|l|l|l} m' : -r' & -d' : -l & -s : -s' & -m' : -s' \\ s & : f & m & : d & r & : d & t, & : m \\ d & : r & l, & : - & t, & : d & m & : s \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l|l} -f' : -m' & -d' : -s & -f : -r & m & : - \\ r & : l, & d & : s, & l, & : t, & d & : - \\ r & : d & l & : m & f & : r & d & : - \end{array} \right\}$$

# LIST OF MUSICAL TERMS.

NOTE.—A table of vowel sounds is given at the bottom of every page. The accent is borne by the syllable preceding the dash '.

**Abbandono, con** (*kõn ä-bän-dõ'-nõ*), with self-abandonment.

**Accelerando** (*ät - tshel-ě-rän'-dõ*), more and more quickly.

**Accelerato** (*ät-tshel-ě-rä'-tõ*), increased in rapidity.

**Acciacatura** (*ät-ehiäk-ätoo'-rā*), a short appoggiatura.

**Accolade** (*ako-lä'-dē*), the brace connecting the staves.

**Adagio** (*ä-dä'-jiõ*), very slow and expressive.

**Adagio Assai or Molto** (*ä-dä'-jiõ äs-sä-ē, ormõl'-tõ*), extremely slow and expressive.

**Adagio Cantabile e Sostenuto** (*ä-dä'-jiõ kan-tä'-bī-lē ē sos-ten-oo'-tõ*), slow, sustained, in a singing manner.

**Adagissimo** (*ä-dä'-jis'-imõ*), slower than *adagio*.

**Ad libitum** (*ad lib'-it-um*), Latin, at will or discretion.

**Affettuoso** (*äf-fēt-oo-õ'-zõ*), with tenderness and pathos.

**Afflizione con** (*äf-flē-tsiõ'-nā*), in a manner expressive of grief.

**Agilità, con** (*ä-jil'-i-tä*), with lightness and agility.

**Agitato** (*äj-ĩ-tä'-tõ*), with agitation.

**Al, Alla** (*äl ällä*), to the; in the style of. As *Al Fine*, to the end; *Alla Marcia*, in the style of a march.

**Alla Breve** (*äl-lä brēvē*), a quick species of common time used in church music.

**Alla Capella** (*äl-lä kăpěl'-lä*), in the church style.

**Alla Stretta** (*äl-lä strēt'-tä*), increasing the time.

**Allargando** (*äl-largän'dõ*), with free, broad style.

**Allegretto** (*äl-lē-grēt'-tõ*), cheerful. Not so quick as *Allegro*.

**Allegro** (*äl-lē'-grõ*), quick, lively. Sometimes modified by the addition of other words, as follows:

**Allegro Assai** (*äs-sä-ē*), very quick.

**Allegro con moto** (*kõn mō'-tõ*), with a quick, lively movement.

**Allegro con Spirito** (*spē'-rĩ-tõ*), quick. With spirit.

**Allegro di Molto** (*dĩ mōl'-tõ*), exceedingly quick.

**Allegro veloce** (*vē-lõ'-tshē*), quick, to absolute rapidity.

**Allegro vivace** (*vē-vä'-tshē*), with vivacity.

**Allegroissimo** (*äl-lēgrĩs'-sēmõ*), superlative of *Allegro*.

**Amabile** (*ä-mä'-bē-lē*), amiably.

**Amoroso** (*äm-õr-õ'-zõ*), lovingly, tenderly.

**Andante** (*än-dän'-tē*), "going" easily and rather slowly.

Key to Vowel Sounds.—ä, ale; ă, add; ä, arm; ē, eve; ě, end; ĭ, ice; į, ill; ō, old; ǫ, odd; ô, dove; oo, moon; ū, lute; ũ but.

- Andante Affettuoso** (*äf-fět-oo-ō'-zō*), slow, with much pathos.
- Andante Cantabile** (*kan-tä'-bīl-ě*), slow, and in a singing style.
- Andante con Moto**, slow and with emotion.
- Andante grazioso** (*grät-zē-ō'-zō*), slow and gracefully.
- Andante Maestoso** (*mä-ēs-tō'-zō*), slow and with majesty.
- Andante non troppo**, slow, but not in excess.
- Andantino** (*än-dän-tē'-nō*), a little slower than *Andante* — moving gently.
- Animato** (*än-ī-mä'-tō*), with animation.
- Anima con** (*kön äñ'-ī-mä*), with soul, with fervour.
- A piacere** (*ä pē-ä-tshē'-rě*), at pleasure; faster or slower.
- Appassionato** (*äp-päs-sē-ō-nä'-tō*), with fervid, impassioned emotion.
- Appoggiatura** (*ap-pod-jīä-tü'-rā*), a forestroke.
- Ardito** (*är-dē'-tō*), with ardour.
- Arco** (*är'-kō*), with the bow. Used to contradict *Pizzicato*.
- Arioso** (*är-ī-ō'-sō*), In a melodious, singing manner.
- Assai** (*ässä-ē*), very, more; as *Adagio assai*, very slow.
- Attacca subito** (*ät-täk'-kū soo'beetō*), attack the new movement immediately.
- A tempo** (*ä tēm'-pō*), after a change in speed, to return to the original rate of movement.
- A tempo giusto** (*joos'-tō*), in strict and equal time.
- A tempo ordinario** (*ör-dīn-ä'-rītō*), in an ordinary rate of time.
- Audace** (*ä-oo-dä'-tshē*), bold, fearless, impudent.
- Basso Primo** (*bässō prē'mo*), First Bass.
- Basso Secundo** (*sā-koon'-dō*), Second Bass.
- Bene Placito** (*bēnē plä-tshē'-tō*), at will.
- Ben Marcato** (*bēn mār-kä'-tō*), in a clear, distinct, strongly marked manner.
- Ben pronunziato** (*prō-noon-tsē-ä'-tō*), pronounced clearly.
- Bis**, Latin; twice. A passage indicated by a stroke to be performed twice.
- Bravura** (*bräv-oo'-rā*), with vigour, with boldness.
- Brioso** (*brē-ō'-zō*), with spirit.
- Brillante** (*brīl-län'-tē*), in a showy, sparkling style.
- Burlesco** (*boor-lē'-skō*), with comic humour.
- Cadence**, English. A close in melody or harmony. Also an ornamental passage at the end of a piece of music.
- Cadenza** (*kädēn'-zä*), Italian. An ornamental series of notes at the close of a piece of music.
- Calando** (*kälän'-dō*), becoming softer and slower by degrees.
- Calore** (*käl-ō'-rē*), heat, warmth.
- Cantabile** (*kan-tä'-bīl-ě*), in a smooth, melodious, graceful, singing style.
- Canticle**, English. Devotional song.
- Canto**, the highest part in a piece of vocal music.
- Cantor**, Latin. Cantore, Italian. (*kan-tō'-rē*), A singer.
- Cantoris** (*kan-tör'-īs*), Latin. A term used in cathedral music, to distinguish the singers on the left side, where the Cantor or Precentor sits.

- Canzonet** (*kanzōnet'*), English. **Canzonetto**, Italian. A short song.
- Capriccio** (*kā-prīl'-shō*), in a fanciful style.
- Celerità** (*chēlēr'-ītā*), with celerity, quick.
- Cavatina** (*kavatē'-nā*), an air of one movement only, sometimes preceded by recitative, of a dramatic character, and generally employed in Opera.
- Chorus**, Latin. **Coro** (*kōr'-ō*), Italian. A band or company of singers.
- Comodo** (*kōm-mō'-dō*), with composure, quietly.
- Con** (*kōn*), with.
- Con brio** (*kōn bree'-ō*), with life, vigour, brilliancy.
- Con fuoco** (*foo-ō'-kō*), with fire.
- Con moto** (*kōn mō'-tō*), with motion, or a spirited movement.
- Con Spirito** (*kōn spē-rī'-tō*), with quickness and spirit.
- Coi, Col, Coll', Colla, Collo**, with the.
- Corale** (*kōr-ā'-lē*), the plain chant.
- Crescendo** (*krēs-shēn'-dō*), becoming louder. Sometimes expressed thus <.
- Da Capo**, or **D.C.** (*dā kā'-pō*), from the beginning.
- Dal**, from. **Dal**, from the.
- Decani** (*dē-kā'-nē*), Latin. A term used in cathedral music, to distinguish those singers who are placed on the right side of the building (entering the choir from the nave), where the Dean sits.
- Decrescendo** (*dē-krēs-shēn'-dō*), gradually decreasing in power of tone.
- Dell', Della, Dello** (*dāll, dāllā, dāl-tō*), of the.
- Detaché** (*dātā'-shā*), French. Make each syllable short and accent equally. French term for staccato.
- Deliberato** (*dā-lē-bē-rā'-tō*), adj., **Deliberamente**, adv., deliberately.
- Demi**, English. A half.
- Diminuendo** (*dē-mē-noo-ēn'-dō*), diminishing the force.
- Di Molto** (*dē mōl'-tō*), much or very.
- Dolce** (*dōl'-tshē*), in soft and sweet style.
- Dolorosa** (*dōl-ōr-ō'-zā*), **Dolente** (*dōlēn'-tā*), with an expression of pain—dolorously.
- Duet**, English. **Duetto**, Italian. A composition for two performers.
- E** (*ā*), **Ed** (*ād*), and.
- Eco, Ecco** (*ēkō*), Italian. **Echo**, English. A repetition or imitation of a previous passage, with some modification of tone.
- Egual** (*ā-gwā'-lē*), equally, even, alike.
- Elegante** (*ēl-ē-gān'-tē*), with elegance.
- Energico** (*ēnēr'-jīkō*), **con energia** (*kōn ēnēr'-jē-ā*), **energicamente** (*ēnēr'-jīkamēn'-tē*), with energy.
- Enharmonic**, English. Proceeding by quarter tones.
- Espressivo** (*ēs-prēs-ē'-vō*), or **con espressione**, with expression.
- Etude** (*ā-tūde*), study.
- Extempore** (*eks-tēn'-pōr-ē*), Latin. unpremeditated.
- Facilita** (*fā-tshīl'-ī-tā*), made easier.
- Facilmente** (*fāehīlmān'-tē*), easily, with facility.
- Fermato** (*fēr-mā'-tō*), with firmness and decision.
- Feroce** (*fē-rō'-chē*), fiercely.
- Fervente** (*fēr-vēn'-tē*), with warmth.
- Fine** (*fē'nē*), the end.

- Forte** (*fôr'tě*), loud.
- Fortissimo** (*fôr-tēs'-sĩ-mō*), very loud.
- Forza** (*fört-zā*), force, vehemence.
- Forzando** (*fört-zān'-dō*), *forzato*, with peculiar emphasis or force.
- Fugato** (*foo-gā'-tō*), in the fugue style.
- Furioso** (*foo-riō'-zō*), with rage, furiously.
- Gajamenta** (*gā-yā-měn'-tā*), *Gai*, *Gaio*, *Gajo*, with gaiety.
- Giocososo** (*jiō-kō'-zō*), humorously, with sportiveness.
- Giustamente** (*joo-stāmēn'-tě*), justly, with precision.
- Guisto** (*joo'-stō*), in just and exact time.
- Glissando** (*glē-zān'-dō*), in a gliding manner.
- Grande** (*grān'-dē*), great.
- Grandioso** (*grān-dīō'-zō*), in grand and elevated style.
- Gravamente** (*grā-vě-měn'-tě*), with gravity, dignified, and solemn.
- Grave** (*grā'-vē*), a very slow and solemn movement.
- Grazia, con** (*kōn grāt'zē-ā*), *graziosamente*, *grazioso*, in a flowing, graceful style.
- Gusto** (*goo-stō*), *gustoso* (*goostō'-zō*), *con gusto*, with taste, elegantly.
- Il** (*ēl*), the; as *il violino*, the violin.
- Impetuoso** (*cem-pě-too-ō'-zō*), adj., *impetuosamente* (*cem-pā-too-ō-zā-měn'tě*), adv., with impetuosity.
- Impromptu** (*imprompt'-teu*), Latin. An extemporaneous production.
- Improvvisamente** (*cem-prō-rē-zā-měn'-tě*), extemporaneously.
- Innocentemente** (*cen-nō-tshēn-tī-měn'-tě*), *innocente*, *con innocenza*, in artless, simple style.
- Intruda** (*centrā'-dā*), Introduction.
- La**, the; as *la voce* (*lā vō'-tshě*), the voice.
- Lagrimoso** (*lā-grē-mō'-zō*), in a mournful, dolorous style.
- Lamentabile** (*lā-měn-tā'-bē-tě*), *lamentoso*, plaintively, mournfully.
- Languente** (*lān-gwěn'-tě*), *languido*, with languor.
- Largamente** (*lārgāmēn'-tě*), very slowly.
- Larghetto** (*lār-gět-tō*), a slow and measured time; but less slow than *Largo*.
- Larghissimo** (*lār-ghēs'-ě-mō*), extremely slow.
- Largo** (*lār'-gō*), a very slow and solemn degree of movement.
- Le** (*lā*), the; as *le voci* (*lā vō'-tshā*), fem. pl., the voices.
- Legatissimo** (*lē-gā-tees'-sē-mō*), very smoothly connected.
- Legato** (*lē-gā'-tō*), bound or tied, in a smooth, gliding manner.
- Leggiero** (*lēd-jē'-rō*), with lightness.
- Leggierissimo** (*lēd-jēr-ees'-sē-mō*), with the utmost lightness and facility.
- Lentando** (*lěn-tān'-dō*), with increased slowness.
- Lento** (*lān'-tō*), in slow time.
- L'istesso tempo** (*leestes'-sō tēmpō*), in the same time as previous movement.
- Ma** (*mā*), but; as *allegro ma non troppo*, quick, but not too much so.
- Maestà, con** (*mā-ēs-tā*), *maestoso* (*mā-ēs-tō'-zō*), with majesty and grandeur.
- Marcato** (*mār-kā'-tō*), in a marked and emphatic style.
- Meno** (*mě'-nō*), less; as *meno forte*, less loud.

*Key to Vowel Sounds.*—ā, ale; [ā, add; ä, arm; ē, eve; ě, end; ĭ, ice; ĩ, ill; ō, old; ǒ, odd; ô, dove; oo, moon; û, lute; ŭ, but.

- Mesto** (*měs'-tō*), **mestoso** (*měs'-tō'-zō*), mournfully, sadly, pathetically.
- Mezza voce** (*měd-dzā vō'-tshě*), in a gentle, flute-like voice.
- Mezzo** (*měd-dzō*), half; as *mezzopiano*, rather soft; *mezzo-forte*, rather loud.
- Moderato** (*mō-dēr-ā'-tō*), adj., **moderatamente**, **con moderazione** (*mō-dēr-āt'-sē-ōnē*), with a moderate degree of quickness.
- Moderatissimo** (*mō-dēr-ā'-tē-sīmō*), in very moderate time.
- Molto** (*mōl'-tō*), very, extremely; as *molto allegro*, very quick.
- Molta voce**, **con** (*mōl'-tā vō'-tshě*), with full voice.
- Morendo** (*mōr-ēn'-dō*), gradually subsiding, dying away.
- Mosso** (*mōs'-sō*), moved, movement. *Meno mosso*, slower, less motion.
- Moto** or **con moto** (*mō'-tō*), with agitation.
- Nobile** (*nō'-bī-lē*), **nobilmente** (*nō'-bīl-mēn'-lē*), with nobleness, grandeur.
- Non**, an adverb of negation, generally associated with *troppo*, as:—
- Non troppo allegro**, **non troppo presto**, not too quick.
- Non molto**, not very much; as *non molto allegro*, not very quick.
- Non tanto** (*nōn tāntō*), not too much; as *allegro non tanto*, not too quick.
- Nuovo**, **di**, newly, again.
- O**, or; as *flauto o violino*, flute or violin.
- Obbligato** (*ōb-blē-gā'-tō*), a part to be performed by some particular instrument in conjunction with the principal part, and indispensable to the harmony and proper effect.
- Obbligati** (*ōb-blē-gā'-tē*), pl., two or more indispensable parts to be performed by different instruments in conjunction with the principal part.
- Ordinario** (*ordinār'-tō*), usual; as a *tempo ordinario*, in the usual time.
- Passionatamente** (*pās-sionātāmēn'-tē*), **passionato** (*pās-sio-nā-tō*), in an impassioned manner.
- Pianissimo** (*pē-ā-nēs'-sīmō*), extremely soft.
- Piano** (*pē-ā'-nō*), soft. The opposite of *forte*.
- Piano piano**, or **più piano** (*pyeu pē-ā'-nō*), more soft, or very soft.
- Più** (*pyeu*, almost like the English *peu*), an adverb of augmentation, as *più forte*, louder; *più lento*, slower.
- Piacere**, **al** (*āl pyā-tshā'-rē*), at pleasure in regard to time.
- Più mosso** (*pyeu mōs'-sō*), with more motion.
- Più tosto** (*tōstō*), or **piuttosto**, rather; meaning "in preference," as *allegretto o piuttosto allegro*, rather quickly, or in preference, quickly.
- Pizzicato** (*pēt-sē-kā'-tō*), pinched. Applied to a way of snapping the strings of the violin, &c., with the fingers.
- Placido** (*plā'-tshīdō*), calm, quiet.
- Plus** (*ploos*), more. *Plus anima*, with greater animation.
- Poco** (*pō-kō*), a little.
- Poco meno** (*pō-kō mā'-nō*) somewhat less.
- Poco più mosso**, a little faster.
- Poco a Poco**, by degrees, gradually.
- Poggiato** (*pōd-jyā'-tō*), dwelt on, struck impressively.

**Poi**, (*pō-ē*), then; *adagio*, *poi allegro*, slow, then quick.

**Pomposo** (*pōm-pō'-zō*), in a grand and pompous manner.

**Portamento** (*pōr-tā-mēn'-tō*), sustaining the voice, gliding from note to note.

**Precipitamento** (*prā-tshē-pē-tā-mēn'-tē*), **precipitato** (*prā-tshē-pē-tā'tō*), **con precipitazione** (*kōn prā-tshē-pē-tā-tsiō'-nā*), **precipitoso** (*prā-tshē-pē-tō'-zō*), in a hurried manner.

**Prestamente** (*prēs-tā-mēn'-tē*), hastily, rapidly.

**Prestezza** (*prēs-tē't-zā*), with haste and vivacity.

**Prestissimo** (*prēs-tēs'-sīmō*), exceedingly quick, quicker than *presto*.

**Presto** (*prēs'-tō*), very quickly.

**Primo** (*prē'-mō*), first; as *primo tempo*, return to the original time.

**Quasi** (*quā'-sē*), in the manner or style of; as if; almost; as *quasi allegretto*, like an *allegretto*.

**Quieto** (*kwē-ē'-tō*), with calmness and repose.

**Rallentando** (*rāl-lēn-tān'-dō*), more and more slowly, generally with decrease of force.

**Rapidamente** (*rā-pē-dā-mēn'-tē*), **con rapidità** (*kōn rā-pē'-dī-tā*), **rapido** (*rā-pī-dō*), rapidly, with rapidity.

**Rattenendo**, restraining or holding back the time.

**Ravvivando** (*ravivān'-dō*), reviving, re-animating, accelerating; as *ravvivando il tempo*, animating or quickening the time.

**Recitando**, (*retsh-ī-tān'-dō*), declamatory, in the style of recitation.

**Recitativo** (*retsh-ī-tā-tē'-vō*), a species of musical recitation.

**Religioso**, in a solemn style.

**Rinforzando** (*rīn-fōrts-ān'-dō*), **rinforzato** (*rīn-fōrts-ā'-tō*), **rinforzo** (*rīn-fōrt'-sō*), with additional tone and emphasis.

**Risolutamente** (*rē-zō-loo-tā-mēn'-tē*), **risoluto** (*rē-zō-loo'-tō*), **risoluzione**, **con** (*kōn rē-zō-loo-tsiō'-nā*), in a bold, decided style.

**Risolutissimo** (*rē-zō-loo-tē-sīmō*), with extreme resolution.

**Ritardando** (*rē-tār-dān'-dō*), **ritardato** (*rē-tār-dā'-tō*), a gradual delaying of the pace, with corresponding diminution in point of tone.

**Ritenendo** (*rē-tēn-ēn'-dō*), holding back in the time—slackening.

**Ritenuto** (*rē-tē-noo'-tō*), slackening the time. The effect differs from *Ritardando*, by being done at once, while the other is effected by degrees.

**Scherzando** (*skērt-zān'-dō*), **scherzante** (*skērt-zān'-tē*), **scherzo** (*skērt'-zō*), **scherzevolmente** (*skērt-zē-vōl-mēn'-tē*), **scherzosamente** (*skērt-zō-sā'-mēn'-tē*), **scherzoso** (*skērt-zō'-sō*), in a light, playful, and sportive manner.

**Segno** (*sā-nyō*), a sign; as *dal segno*, repeat from the sign.

**Segue** (*sēg'wē*), **seguito** (*sēg'wītō*), now follows; or, as follows. As *segue il coro*, the chorus following. Sometimes means in similar or like manner, to show that a passage is to be performed like that which precedes it.

**Semplice** (*sēm-plē'-chē*), **semplicemente** (*sēm-plē-chē-mēn'-tē*), **semplicità**, **con** (*kōn sēmplē'-chī-tā*), with simplicity, artlessly.

**Sempre** (*semprē*), always; as *sempre staccato*, always staccato, or detached.

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- Serioso** (*seriō'zō*), in a grave and serious style.
- Senza** (*sēn'-tsā*), without.
- Siciliana** (*sē-ehē-līā'-nā*), a movement of slow, soothing, pastoral character, in six-pulse time, resembling a dance peculiar to the people of Sicily.
- Sforzando** (*sfor-tsān'-dō*), **sforzato** (*sfor-tsā'-tō*), imply that a particular note is to be performed with emphasis and force.
- Sincopato** (*sin-ko-pā'-tō*), to connect an unaccented note with the accented one which follows.
- Slentando** (*slen-tān'-dō*), a gradual diminution in the time or speed of the movement.
- Smorzando** (*smor-tsān'dō*), **smorzato**, diminishing the sound, dying away by degrees.
- Soave** (*sō-ā-vē*), in soft, sweet, delicate style.
- Soavemente** (*sō-āv-ē-mēn'-tē*), with great sweetness.
- Solennemente** (*sōlennēmēn'-tē*), solemnly
- Solennità, con** (*kōn sōlēn'-itā*), with solemnity.
- Soli** (*sō-lē*), pl., implies that two or more principal parts play or sing together, *i.e.*, one voice or one instrument of each part only.
- Solo**, sing., a passage for a single voice or instrument, with or without accompaniments.
- Sonoramente** (*sōnōrāmēn'tē*), **sonorità, con** (*kōn sonōr'-itā*), sonorously; with a full vibrating kind of tone.
- Sostenuto** (*sōstēnōo'-tō*), **sostenendo**, with tones sustained to their full length.
- Sotto** (*sōttō*), under; as *sotto voce*, in a soft, subdued manner, in an undertone.
- Spirito, con** (*kōn spē'-rī-tō*), **spiritosamente** (*spē-rī-tō-zā-mēn'-tē*), **spiritoso** (*spē-rī-tō'-zō*), with spirit, animation.
- Staccatissimo** (*stāk-kā-tēs'-sīmō*), very detached.
- Staccato** (*stāk-kā'-tō*), distinct, short, detached. The tones separated from each other by short rests.
- Suave** (*sooāvā*), **suavemente** (*sooāvāmēn'-tē*) **suavità, con** (*kōn sooāvē'-tū*), the usual form is *soave*, with sweetness and delicacy of expression.
- Stringendo** (*strīnjān'-dō*), pressing onwards, accelerating the time.
- Subitamente, subito** (*soobētāmēn'-tē, soobētō*), quickly; as *volti subito*, turn over quickly.
- Tace** (*tāchē*), silent.
- Tacia, si** (*sē tāch'-iā*), let it be silent.
- Tanto** (*tān'-tō*), so much; as *non tanto*, not so much.
- Tardo** (*tār'-dō*), slowly, in a dragging manner.
- Tasto solo** (*tastō sōlō*), indicates that certain bass notes are not to be accompanied by chords.
- Tempo, A, or In** (*ā or in tempō*), in time. An expression used after some change in the time, to indicate a return to the original degree of movement.
- Tempo a piacere** (*tempō ā pyūchā'-rē*), the time at pleasure.
- Tempo commodo** (*tempō kommō'-dō*), at a convenient and moderate speed.
- Tempo giusto** (*tempō joos-tō*), in exact or strict time.

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- Tempo ordinario** (*tempō ordinār'-ē-ō*), at an ordinary and moderate rate.
- Tempo primo** (*tempō preē'-mō*), return to the original time.
- Tenuto** (*tenoo'-tō*), held on, the tones sustained for their full time.
- Timoroso** (*tēmōrō'-sō*), with timidity, awe.
- Tosto** (*tōs'-tō*), swift, soon.
- Tranquillo** (*trānkooē'-lō*), **tranquillamente** (*trānkooēl-lamēn'-tē*), **tranquillità, con** (*kōn trān-kooē'-lītā*), with tranquillity.
- Tremolando** (*tremōlān'-dō*), tremolo (*trem'-ōlō*), a tremulous effect produced by rapid reiteration of a sound.
- Troppo** (*trop'pō*), too much; generally preceded by the negative *non*; as *adagio non troppo*, not too slow.
- Tutti** (*too'tē*), the entrance of all the instruments or voices after a solo.
- Tutta forza, con** (*kōn too'-tā fortā*), with the utmost vehemence; as loud as possible.
- Un, uno, una**, (*oon, oonō, oonā*), a; as *un poco*, a little.
- Un poco ritenuto** (*oon pokō rē-tenoo'-tō*), gradually slower.
- Va** (*vā*), goes on; as *va crescendo*, continues to increase in loudness.
- Veloce, or con velocità**, (*velō'-chē, kōn velō'-chitā*), in a rapid time. Sometimes signifies as rapid as possible.
- Velocissimo** (*vālōtshē'-sēmō*), with extreme rapidity.
- Vigoroso** (*vig-ō-rō'-sō*), **vigorosamente** (*vig-ō-rō-sā-mēn'-tē*), boldly, vigorously.
- Vivace** (*vē-vā'-tshē*), **vivacemente** (*vē-vā-tshē-mēn'-tē*), quick and lively.
- Vivamente, vivacità, con** (*vēvā-mēn'-tē, kōn vē-vā'-tshītā*), with briskness and animation.
- Vivacissimo** (*vē-vāt-shēs'-sīmō*), with extreme vivacity.
- Voce** (*vō'-tshē*), the voice.
- Volti subito** (*vōltē soo'-bītō*), turn over quickly.
- Volante** (*volan'-tē*), in a light and rapid manner.

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